

Melody Maker

JANUARY 19, 1957

EVERY FRIDAY 6d.

Rock and —Riots?

See page 3

WISECRACKING CONDON HITS LONDON



To a chorus of jazz!

WISECRACKING and clutching a whisky bottle, Eddie Condon arrived in London on Tuesday morning for his three-week British tour.

Condon and his six sidemen were welcomed at London Airport by members of the Humphrey Lyttelton, Chris Barber and Mick Mulligan bands playing "At The Jazz Band Ball."

More to come

The fabulous American bandleader, club owner, guitarist, writer and character gave a first hint of things to come by trying to climb into the boot of a waiting coach, proclaiming, "There must be a bed in here somewhere."

After holding court at the Cumberland Hotel, Eddie visited Doug Dobell's record shop in Charing Cross Road, W.C., where he introduced himself as "Mezz Mezzrow" and signed

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MM photographer Ron Cohen was among the hundreds of jazz enthusiasts that met America's Eddie Condon and his All-Stars. At Tuesday's Press reception he took this picture (above) of trumpeter Wild Bill Davison as he

played with Humphrey Lyttelton's Band and a whimsical shot (left) of Eddie. From the reception he also got the picture (below) of Eddie meeting bandleader Vic Lewis and clarinetist Ian Christie.



Ted Heath Band to top Prince of Wales

TED HEATH and his Music will top the bill at the Prince of Wales Theatre, London, for two weeks from March 18.

And on the same programme as a star solo attraction will be Lita Roza—one-time vocalist

with the Ted Heath Orchestra. Ted told the MELODY MAKER: "The deal was arranged by Leslie Macdonnell with Bernard Delfont, who is showcasing us in a 'Welcome Back From America' presentation. "This is a big thing for the band—it will be the first time we have appeared at the Prince of Wales." Ted's regular vocalists, Bob-

bie Britton and Peter Lowe, will also be on the bill.

Ted Heath is due back from his Stateside trip around March 3. Two days later he starts a series of late-night Tuesday broadcasts over the BBC's Light Programme. Dates fixed are March 5, 12, 19 and 26.

Last Friday, Lita Roza returned from a month's tour of British bases in the Middle East. Next month she records an LP of jazz standards for Decca.

This Sunday she appears in ATV's "Jack Jackson Show," in the Light Programme's "Variety Playhouse" (January 27) and in Jack Payne's "Off The Record" on BBC-TV on February 4.

Feldman fails U.S. Army fitness test

Victor Feldman has failed his U.S. Army medical. The British multi-instrumental star, who returned to the States last week, reported to the Army for his second fitness test on Tuesday.

Revealing this news to the MELODY MAKER, Mr. Feldman Sr. said on Wednesday: "This means that Victor will now be able to rejoin Woody Herman on January 22."

DATES WITH ALMA

Alma Cogan starts a new Variety tour at the Empire, Glasgow, on February 18.

Follow-up dates take place at the Empire, Liverpool (25th), Granada, Shrewsbury (March 18), and the Lonsdale, Carlisle (25th).

ANOTHER DATE FOR COMETS

BILL HALEY and his Comets will play an extra performance at the Gaumont State, Kilburn, on Sunday, February 24.

It takes place at 2 p.m. and will be followed up by performances at 6 and 8.30 p.m.

The Comets return to the State on February 25 and 26.

Malcolm Mitchell is gaining strength

Guitarist-leader Malcolm Mitchell, who entered West Middlesex Hospital, Isleworth, last November, is making good progress. "He has gained two stone," his wife Edna told the MM.

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RENDELL FORMS A MAINSTREAM BAND

A SWEDISH tour, a recording contract, a Light Programme airing and two Festival Hall concerts have already been offered to a new all-star sextet formed by tenorist Don Rendell.

The band, to be billed as Don Rendell and his Jazz Six, makes its debut on February 5. With Don leading on tenor the

BAND

by DICK HALL

personnel will comprise Ronnie Ross (alto, bar.), Norman Baron (tpt.), Ken Moule (pno.), Don Lawson (drs.) and Arthur Watts (bass).

Don Lawson is currently accompanying Winifred Atwell on her stage appearances. Ronnie Ross will be leaving the Tony Kinsey Quintet, while ex-Kinsey trumpeter Norman Baron is now with Rex Rutley's Band at the Ritz, Kingsbury.

Jazz speciality

Rendell told the MM: "The group has been formed specially for jazz and we will feature arrangements with a mainstream feeling."

"An interesting feature is that every member of the group will contribute arrangements and originals."

"For a long time there has

been no regular unit playing mainstream jazz and we aim to fill this gap on the British jazz scene."

Don disbanded his first group two years ago and has since played with the Tony Crombie, Ted Heath and Tony Kinsey Bands.

Spell with Kenton

He also had a spell with the Stan Kenton Band on its tour of Britain and the Continent last year.

The new sextet next week waxes a 10-inch LP for Nixa, which is scheduled for release in May.

Titles are "Will O' The Wisp," "Jack O' Lantern" (both Rendell originals), "Limehouse Blues," "I Saw Stars," "Blue Grass" (an original by baritone-saxist Ronnie Ross), "I Know Why," "Out Of Nowhere" and an untitled Rendell original.

On the air

On February 6 the band airs in "Jazz Band Ball" in the Light Programme (11.15-11.50 p.m.).

After a Bromley debut the band plays at Southend (February 17), Royal Festival Hall (19th) and Acton (21st). Another Festival Hall concert is being negotiated.

IT'S HAPPENING IN AMERICA

Calypso takes over from rock-'n'-roll

WHETHER or not you believe the predictions that rock-'n'-roll is about to be ousted by calypso, there's no denying the fact that New York is on a calypso spree.

In a week two new after-dark hostilities have opened—Maxim's Calypso Den and the Trinidad Room, while the old Club 59 has become The Calypso Room.

You can get calypso even at some of the fashionable joints like Le Ruban Bleu and The Living Room.

All of this has come about largely because of the crowds packing into Joe Costa's Jamaican Room (featuring Lord Flea). Joe ascribes calypso's success to "the animal appeal it seems to make to the women customers."

Over at the Living Room, Ben Segal credited Harry Belafonte with starting the rage.

Other nightery managers anxious to tap the main vein are finding calypso a rough field, however. Acts are few and far between.

Nice going

THE critics thumbed-down the tunes in Ethel Merman's new musical, "Happy Hunting," which proves just nothing.

NEW YORK NOTEBOOK

by

Leonard Coulter

because "Mutual Admiration Society" is out in four different waxings and "If'n" is available in three.

Nice going for song-writers Matt Dubey and Harold Karr, two young Philadelphians whose Broadway debut came after they had written a lot of speciality material for Lena Horne, Dolores Gray and Margaret Whiting.

Double or quits

THE incongruous spectacle of Ethel Waters trying to raise money on a TV quiz show to pay her debts has just been dished up in New York.

For Miss Waters it was a triumph of quiet dignity, but many viewers apparently found the whole idea very sad.

After 47 years as a performing artist, one of the greatest, Miss Waters still owes the U.S. Government \$25,000 in back taxes, after forking out all the royalties on her successful autobiography "His Eye is on the Sparrow."

In a bid to raise the cash she consented to appear on a show called "Break the \$250,000 Bank" choosing religious hymns and songs as her category.

She won \$5,000, and will return next week to try for \$10,000.

All-night session

IT'S a tough life for Tyree Glenn to appear daily (except week-ends) on the CBS morning Jack Sterling radio show.

He has to be in the studio at 5.30 a.m. for a couple of hours—and he has just renewed his ten-year contract (22 weeks a year) at the holly-tolly Embers Restaurant in New York, where he plays until 4 a.m.

MELODY MAKER SCORES AGAIN

PROOF of the "pull" of the MM was supplied this week by Bradford contesting band-leader Dugale Mason.

Recently the MM announced that his 14-piece band was to break up because of lack of gigs and residency.

"Since the MM mention," says Dugale, "I have had nine big jobs offered and more are coming in. Thank you!"

Sutherland forms a trad 10-piece

Ex-Freddie Randall trombonist Alex Sutherland has formed a 10-piece to tenant a new ball-room opening shortly at Elgin, Scotland.

The band is being built around the Dixieland six-piece which he has been running in the Inverness-Aberdeen area.

Alex will still feature the Dixieland group which has already appeared at Elgin, Forres and Lossiemouth.

Organist to lead a group at Southport

Hammond organist Jack Lawton is to lead a group for the summer season at the Lord Street Bandstand and Cambridge Hall, Southport, commencing in June.

Jack, who is well known through his association with Dr. Crock and his Crackpots, succeeds Jimmy Leach at this spot. Jimmy is now with the BBC Northern Dance Orchestra.

Edwin Harper and his Band have again been booked to appear at the Floral Hall on the promenade.

PUBLIC PERSUASION

Pat Boone's success with his recording of "Friendly Persuasion" has led to a two-shilling reissue of the novel published by Messrs. Hodder and Stoughton.

Kay Elvin debuts with Ken Mackintosh



Kay Elvin

TWENTY-THREE-YEAR-OLD singer Kay Elvin made her debut with the Ken Mackintosh Orchestra at Eastbourne Winter Gardens on Saturday.

Kay, who started her stage career as a juvenile singer-dancer in Leicester, recently returned from Germany, where she entertained the troops. She was featured for a while by Billy Cotton when Doreen Stephens was ill.

Patti Forbes leaves

Patti Forbes, vocalist with Mackintosh for four years, has given up touring, but will do Ken's broadcasts for the time being.

Glaswegian Patti is to wed Sgt. Urban Sargent of the U.S. Air Force in May, at Sculthorpe, where he is stationed.

Rock-'n'-roll hits

Ken's latest band record, due out on HMV next week, couples "Slow Walk" with "Applejack," from the new Bill Haley film, "Don't Knock The Rock."

The band is to return to the Villa Marina, Douglas, Isle of Man, in June for 14 weeks, which is almost double last summer's season.

NO BOUNDARIES

Jerry Allen and his Trio, currently playing in "Lunch Box," "Musical Cheers," "The 64,000 Question" and "The Carroll Levis Show," will be seen on the entire ITV network in "Lunch Box" from February 18.

Celebrations and—

Cecil Hunter and his Top-notchers have celebrated their tenth anniversary at the Kinema Ballroom, Dunfermline, by taking a successful audition with the BBC.

Pianist-leader Percy Warden has just celebrated five years as MD of Brighton's Grand Hotel and Worthing's Warnes Hotel.

—a disappointment

Petrol rationing has ended a 10-year run for Brighton pianist-leader Nat Gilder at Strood's Hotel, Sayers Common, on the London-Brighton road.

SEA TRIP FOR DONEGAN FANS

TWO thousand fans who booked to see Lonnie Donegan at the Empire, Portsmouth, on Sunday, January 27, will now have to travel five miles by sea to the Isle of Wight.

Reason is that, after the two concerts had been sold-out, it was discovered that the Empire's

licence did not cover the theatre for such shows. Promoter Stanley Smith has now fixed an alternative booking at the Commodore Cinema, Ryde.

The times of the shows have been adjusted to 4 p.m. and 6.45 p.m. to fit in with the times of the ferry services between Portsmouth and Ryde.

EVE BOSWELL LIFE-STORY FILM PLANNED

EVE BOSWELL has received an offer to star in a German musical film, in which she would speak and sing in German. The film would be based on her life-story.

If she agrees Eve will start work on the film immediately following her season in "Aladdin" at Coventry.

Eve has also signed for a 10-week tour of summer resorts in Harold Fielding's "Music for the Millions."

DUNDEE.—Mark Cohen, pianist with the Ideal Four instrumental group featured in the resident show at the Palace Theatre, took over last week when the show's pianist—MD was taken ill. The group moves to the Galety, Ayr, next Monday and broadcasts in "Workers' Playtime" on February 7.

SWINDON.—A modern jazz club is to open next Monday at Gorse Hill Co-operative Hall.

WEST COUNTRY.—The contesting Raymond Kaye Orchestra has signed for its seventh summer season at the Pier Ballroom, Weston-super-Mare.

EASTBOURNE.—Name bands fixed for the Winter Gardens Ballroom include Nat Temple (February 23, June 10), Frank Weir (March 9), Johnny Dankworth (April 22), Ted Heath (May 18), Kirchner (June 3), Equads (15th), Eric Delaney (22nd).

LANCS.—Jack Stone is to lead a 14-piece band at the Marine Hall and Gardens, Fleetwood, for the summer season. He will remain MD at the Apollo and Casino Ballrooms, Manchester.

NORTH WALES.—14-year-old Martin Drover is to play a trumpet solo with Nat Temple's Orchestra in "Children's Hour" on BBC-TV tomorrow (Saturday).

BELFAST.—Lorraine Ramsey, former Nat Allen vocalist, has joined Norman Williams at the Top Hat Ballroom, Bray. Another change brings in sax-vocalist George Carlisle in place of Lester Drummond.

YORKSHIRE.—Latin-American leader Jack Dixon has taken a quintet into the Club Europa, Bradford.

Guitarist Jim Smith and vocalist Marlene Jackson have left the Leeds-based John Bentley Quartet. Vocalist Sheila Eaton has joined Lew Stone's Band, resident at Leeds Mecca, Locarno. . . . Joan Regan, Brian Beece and Jimmy James, head a concert bill in aid of the Knights of St. Columba (British Council) at St. George's Hall, Bradford, on February 10.

NORFOLK.—Pamela, wife of King's Lynn pianist-leader Les Wheeler, has given birth to a daughter.

BRISTOL.—A new jazz club, formed by ex-Paramount Club trumpeter Johnny Stainer, has just opened. Name: The Nest. Atmosphere: "Cosy, with no rowdyism"—says Stainer.

NEWSBOX by Jerry Dawson

Don't miss the ELVIS PRESLEY CONTEST

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STARTS MONDAY

JAN. 21

in the

DAILY SKETCH

LOOK OUT!

WEDNESDAY, February 6, is a big day in the musical calendar. A day to be anticipated with joy or apprehension. It all depends on how you feel about the H bomb.

The real thing is, of course, too awful to contemplate. I refer to the Haley bomb that is due to explode at the Dominion, Tottenham Court Road. This will be the first of a series of flash points across the face of Britain. The possible violence of the explosions is conjectural.

Certainly the charge has been well primed. Lurid accounts of the devastating nature of the H bomb reached us before the release of the Haley film, "Rock Around The Clock." Haley's fans, we were told, were blasted into a frenzy; some of them ran amok.

In quite a few of our cinemas, his British fans attempted to demonstrate that this was true. Watch Committees deplored; reporters wrung many a juicy story out of the lean facts; magistrates frowned.

Here and there, phlegmatic filmgoers wondered what all the fuss was about. Some were even heard to ask who Haley was.

Vocal group

Bill Haley was born in Michigan 29 years ago, learned to play the guitar, was member of a vocal group, the Down Homers. He didn't really amount to much until he started recording with his own band, The Saddlemen. First disc, "Rocket 88," sold a mere 10,000, but it had a titular significance. A learned songwriter suggested that the band should be called Bill Haley's Comets. It was.

With his preoccupation with rocks, Haley might have been a miner, but there is no mention of this in his publicity. In the light of his own statement, he must be credited with devising the H bomb formula ("We tried for a new sound, using mainly strings").

The effect

And a bit more. New sounds are no good unless they're heard. Haley electrified his. Steel guitar, two six-string guitars and an accordion are linked to a high-power amplifier. Three huge loudspeakers throb from the stage.



Here's how one fan reacted to the Haley film, "Rock Around The Clock."

THE COMETS ARE COMING



Eye-witness accounts of what happens at Bill Haley concerts reported by TONY BROWN

We don't have to guess the effect of the Haley band in person. British musicians have shared the bill with him on American tours. None, so far as I am aware, admires his music—but they vouch for its potency.

"Fantastic," declares Vic Lewis tenor man Art Ellefson. "Like a train coming at you. So loud that you can't often hear the tenor—and he doesn't exactly under-blow."

"Sometimes, when Haley came on, the audience rushed toward the stage. Yet the crowd was strangely mixed—middle-aged folk tapping their feet, married couples right with it. Certainly not predominantly teenagers."

Perspiration

Haley doesn't really need to work on his crowds, but he does that anyway. All observers agree that the instrumentalists never stay still, come off the stand lathered with perspiration.

The routines are obvious to the point of monotony, the tempos repetitive; the showmanship amounts to slapstick. Haley foots the bill for instruments and the fragile bass is an expendable item. Not only does the bassist sit on his instru-

ment while playing; now and again the tenor player climbs on to his back and honks, too.

Audience response? Ecstatic screams. And the bassist wears trousers that split easily and he bends often. Hilarity.

But never, throughout the antics, does the socking great off-beat flag. The drummer cracks out the rim-shots, barely touches a cymbal.

Hypnotic

There is some disagreement over the hypnotic nature of the performance. Mass excitement—yes. But rowdiness? "No," says Freddy Randall. "Most of the riots you've heard about are caused by the anti-Negro elements, not by the music."

But one member of the Randall band saw men thrown off the balcony during a Washington concert. Another saw chairs sailing through the air. Generally, though, it is conceded that attendants keep a close eye on events. Says Lewis drummer Andy White: "The compere asked the crowd to behave before the shows; told them that they could get the music a bad name."

Haley is described as a mild man—"Not a bit what you'd expect"—a strong family man, in fact. It is said that there was a no-drink-no-women dictum in the early days. The musicians? A pleasant, friendly bunch, sometimes apologetic for what they were playing. All are described as very capable players.

Rich vein

Haley, one feels, is very much aware that he has struck a rich vein, not at all sure that it will last long. It is said that his band is by far the highest paid in the world. He has presented every man with a Cadillac and a proportion of earnings have been sagely invested.

Stan Bourke, drummer with the Randall band, describes Haley's music as a frontal assault, relentless and compelling. "It certainly creates a lot of tension. It gets you..."

Yet Freddy insists that there is nothing delinquent in the music. "There was less trouble than you'd normally find over here. We have plenty of young exhibitionists who go to a concert not to listen but to perform themselves."

No trouble

They are the danger, so far as the Haley concerts are concerned. We may take it for granted that this has not been overlooked. If Mr. F. Smidmore, of the Odeon, Manchester, is typical, then cinema managers aren't scared.

"Most of the Rock-'n'-Roll riot stories were exaggerated—the fault of the Press. When the Haley film opened at the Gaumont here, there wasn't a scrap of trouble. When the band comes here, there will be 3,000 people with one god—Bill Haley. He has only to speak to them; they'll listen."

"I don't anticipate any trouble at all."



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MM 19/157

MITCHELL TOROK ('WHEN MEXICO GAVE UP THE RUMBA') TO STAR IN LONDON

LOUIS ARMSTRONG IS LIKELY FOR PARIS

says HENRY KAHN

PARIS, Wednesday. **T**HERE are rumours concerning big names for Paris.

But in the face of recent losses, it is uncertain how many of them will come off.

However, it is understood that negotiations are going on not only with Erroll Garner and Mahalia Jackson but also

between Maurice Chevalier and Louis Armstrong.

Old friends

Chevalier and Armstrong are old friends. Indeed, I believe Chevalier gave Armstrong the idea of drinking a little lemon and glycerine before going on the stand.

Chevalier is now the artistic director of the Alhambra, and it does seem likely that he has invited Louis over. But nothing has yet been confirmed.

The Duke may tour

Talks are also being carried on with a view to bringing Duke Ellington to Paris. His combination would not be so large as the last one, but no final decision has been taken.

TUBBY HAYES TO LEAD NEW BAND

TUBBY HAYES, whose first bandleading venture folded in October after 18 months, has formed an unusual new group.

The band will be resident at Rik Gunnell's Club M, but will debut at London's Club Basie on February 2.

Tubby will lead on tenor, baritone and vibes. Completing the group are Bert Courtley (tpt., vibes), Eddie Harvey (tmb.), Bill Eyden (dra.) and Phil Bates (bass). All the front line will play piano.

Tubby has just signed an exclusive contract for Tempo records, and his first 12-inch LP—featuring quintet with trumpeter Dickie Hawdon—is due for release this week.

American singer Mitchell Torok will star for a fortnight at London's Prince of Wales Theatre from February 18.

During his Prince of Wales season he will also star in Val Parnell's ATV show, "Startime."

The singer arrives in Britain on February 15. His first date is in "Sunday Night At The London Palladium" on February 17.

Hughes goes back to Prince of Wales

David Hughes returns to West End Variety next Monday (21st) when he plays second top to Winifred Atwell for two weeks at the Prince of Wales Theatre.

Between shows on the following day he appears on ITV with Mantovani and his Orchestra.

It was at the Prince of Wales in 1952 that David made his first big impact upon West End audiences as featured singer in the "Folies Bergere" revue.

After his London appearances, Torok makes a 12-week nationwide tour that will take him up to May 26. With the exception of one or two dates, the whole Torok tour has been finalised.

Tour dates

The itinerary is as follows: Prince of Wales Theatre (February 18 and 20 weeks); Empire, Glasgow (March 4 week); Empire, Edinburgh (11th); Hippodrome, Manchester (18th); Empire, Newcastle (25th); Empire, Liverpool (April 1); Empire, Finsbury Park (8th); Hippodrome, Brighton (15th); Hippodrome, Birmingham (22nd); Empire, Chiswick (29th).

At the time of going to press the weeks commencing May 6 and 13 had yet to be fixed. Torok starts the last week of his tour at the Hippodrome, Bristol, on May 20.

TONIA BERN RETURNS TO QUAGLINO'S SPOT

Belgian-born Tonia Bern, who sings in five languages, returned to Quaglino's, London, on Monday.

YOUR SHOW GUIDE

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★ See also Jazz Club Calendar (Page 12)

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| 30 " - EDINBURGH | USHER HALL |
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MM readers invited back

Chris Barber reports a "very good attendance" at Monday's recording of his Radio Luxembourg programme "Your 9 O'Clock Show" after his invitation to MM readers to attend the session.

The next recording in the series, which stars the Barber Skiffle Group and Dennis Lottis, will be on February 4 at the Star Sound Studios, 18, Rodmarton Mews, Baker Street, W.

MM readers are again invited to attend before 5.30 p.m.

NEWS IN BRIEF

RECORDINGS of America's famous Newport Jazz Festival will be heard on the Light Programme's "World Of Jazz" airings on January 30 and February 13.

Singer Marion Keene stars for a season in cabaret at London's Colony Restaurant from February 11.

Lonnie Donegan has appointed tenorist Peter Buchanan as his personal manager.

June Robinson, trumpeter-vocalist with the Denny Boyce Orchestra at the Orchid Ballroom, Purley, opens for a week's cabaret on February 11 at Streatham's Stork Club.

Alan Green, drummer with the Celtic City Dixielanders, marries London secretary Marion Abbott on January 26 at Harrow Register Office.

The Hector Gedall Trio and singers Annette Scott, Terry Da Costa and June Fraser started a five-month tour of U.S. Bases in Morocco last week.

Terry Kennedy's Rock-'n'-Rollers will be heard on the opening date of a new club at the Conway Hall, Holborn, on January 24 for lunch-time rock-'n'-roll sessions.

Pianist Vince Holland and trumpeter Jackie Weber have joined Roy Kenton's Orchestra, resident at Wimbledon Palais, in place of Arthur Greenslade, now with Geraldo, and Les Condon.

Sophie Tucker—the "Last Of The Red Hot Mamas"—will open at London's Café de Paris on April 1.

Danny Pughes, Bill McGuffie and Johnnie Gray's Band of the day appear in a concert on Sunday at the Gaumont, Taunton.

Singer Maxine Daniels flies to Amsterdam, Holland, on March 29 for radio dates.

Italian singer and guitarist Renella opened on Monday at the Edmundo Ros Club, Regent Street, for two weeks.

Singer Joan Small starts a tour of U.S. Bases in Germany on February 4 at Wiesbaden.

Contact man Mervyn Harman leaves Messrs. Lawrence Wright on Monday to join Disney Music under exploitation manager Les Farrell.

Clarinetist Albert Nicholas is now playing at Metro Jazz with Guy Lanté every night except Mondays.

ROYAL FESTIVAL HALL

(General Manager: T. E. Bean)

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SHOULD YOU WRITE BEFORE YOU'RE 40?

LAST week, Steve Race discussed a point made recently in the Sunday Times by Raymond Mortimer, one of the paper's book critics. Mortimer wrote:

"Everything I have read about the history of taste suggests that nobody has ever been a perceptive judge of imaginative work when it has come from men younger than himself by 25 years or more. (This applies to the visual arts and music no less than to literature.)"

Race contested the point and asserted that Edgar Jackson, the senior MM critic, had proved it wrong. He went on to say that writer Stanley Dance was next to face "the danger age" and that he would watch with interest.

Here are Stanley Dance's comments:

MY position as an authority on West Coast Jazz would appear to be somewhat undermined by Raymond Mortimer's theory and Steve Race's reflections. I would respectfully point out, however that I am not next in seniority to Edgar Jackson, although careworn features so grievously exaggerate my years as to excuse Steve's assumption.

In reverse

In fact, if Mortimer is right—and I am more inclined than Steve to agree that he is—then musicians of 21 and over may still be perceptively judged by me for several months.

There is one important aspect of this subject on which Steve neglected to touch: namely, does the theory hold true in reverse? Is the callow youth in, say, his early twenties able to judge perceptively the imaginative work of men older than himself by 25 years or more?

As I have pointed out before, there is a tendency for each generation to reject the criteria of the preceding one. Often, so muddle-headed is the state of rebellion, the criteria of a still earlier generation are re-adopted in desperation.

Thus we have the bizarre sartorial taste of today's Edwardians and the acceptance of very decrepit music in the oldest band style of jazz.

To the point

But more to the point is that sudden and, I submit, irrational rejection of the Swing Era's standards on the part of the post-war generation. "Old" critics do indeed write without sympathy or understanding of "new" jazz, which they often fail to recognise as jazz at all but isn't the converse true of many "young" critics?

Recently, in *Down Beat*, Eddie Condon was quoted as approving Joseph Conrad's opinion that you should not write before you are 40. "What can you say before you're 40, anyway?" asked Eddie.

Has anyone here under 40 written anything worthwhile?—Stanley Dance.



● PAYNE



● DAVISON



● STEELE



SHOW TALK

I SEE from the best-selling records lists that young Tommy Steele's "Singing The Blues" is right up at the top, while Lonnie Donegan's "Showcase" LP has been topping the long-playing sellers for some time now. The same artist's "Dead Or Alive" is still high in the provincial charts.

In addition, discs by other skiffle groups, such as the Vipers, are selling briskly all over the country.

Exactly what it is, I wonder, about this particular style of music that appeals so steadily to so many people?

Legend

The explanation for Steele's success is not too hard to find: he is, after all, more a Rock-'n'-Roll singer than a "skiffler," with all the fantastic legend attending the phenomenal success of Rock-'n'-Roll in America to boost the expert exploitation his records receive from his company ever here.

But what about the skiffle groups—which, certainly in best-selling guise, seem to be an almost exclusively British fad at the moment?

At first sight it is hard to find a convincing reason for their having so wide an appeal. Although in the theatre many middle-aged people enjoy skiffle music, there is no doubt that the majority of older audiences (particularly so far as the record buying public is concerned) find this music too loud and brash—and not sufficiently melodic for their tastes.

The jazz traditionalists, too, affect to despise skiffle music, seeing in it an unwarranted commercialisation of their cherished folk music.

Where?

Where, then, do the vast audiences who cheer and stamp the skifflers to success come from?

Not, I am convinced, from the ranks of "pop" record buyers. It may be significant that all the skiffle best-sellers have been those associated with one artist only—not, as is the case with

pop ballads and Rock-'n'-Roll numbers which offer the record buyer a choice of several different interpretations.

The skiffle audience must, therefore, go for the treatment rather than the number—and here, I think, lies the answer to the magnitude of its success.

In my opinion—though the skiffle artists would die rather

than admit its truth—this huge appeal lies in the fact that a large proportion of these audiences are actually Rock-'n'-Roll fans.

For does not skiffle music share three distinctive traits with Rock-'n'-Roll—an exaggerated use of guitars, a heavily exaggerated off-beat, and an exaggerated style of mouthing the words?

It is because they find these common qualities in skiffle music, I contend, that the Rock-'n'-Roll fans flock to swell the ranks of the skifflers proper.



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Success

JUST how much the success of this type of music depends on its audience was brought home to me, incidentally, by a set of viewer appreciation figures shown to me recently.

A skiffle group on an "Off The Record" TV programme a few weeks ago drew the lowest appreciation figure of any act on the show.

The programme was relayed at 10 p.m. Had the programme been transmitted at, say, 7, it is possible that the group would have attracted far higher figures, because the teenagers, instead of being at the movies or out dancing, would still have

Enthusiasm

WHAT was the first thing Wild Bill Davison and Gene Schroeder, of the Eddie Condon band, did after their plane landed at London Airport on Tuesday?

Did they have a meal, call for a drink, ask to see Buckingham Palace, go shopping or whip out their cameras?

They did not. Pianist Schroeder and cornetist Davison flung their baggage into their hotel rooms and grabbed a taxi to Newman Street, where they charged up the stairs to "John's Attic"—the specialised record shop run by Johnnie Rowe—and produced a flat brown paper parcel.

"These are the acetates of 12 LP tracks we recorded only last Friday," Davison panted. "A guy gave them to us just before the plane took off and we

haven't heard them yet. Somebody told us you had hi-fi equipment. Can we please play them over?"

There's enthusiasm for you!

Footnote for the inquisitive: The tracks featured Davison, Schroeder, Cutty Cutshall and Bob Wilber playing jazz against an entirely new type of string scoring arranged by Dean Kincaid—one-time arranger for Tommy Dorsey and Bob Crosby.

They will be issued in America on Columbia (Philips over here, please note).

Davison's verdict: "Those strings knock me out!"

Quotes

MY favourite quote of the week (also from Davison, on seeing his first London policeman): "So if a cop tries to catch you here, you're okay so long as you run faster than he does. In New York they have guns and if you try to run they just shoot you down..."

Second favourite quote (from model Joan North, recently commère at the Savoy cabaret and one-time comedienne in the fabulous Bobby Nesbitt revue at the Prince of Wales): "The trouble with Show Business today is that, by the time you're old enough to know where you're going, you're too old to go!"

TRIBUTE TO FELDMAN

NOW that Victor Feldman has once again left our country, this time probably for quite a while, I feel that the sentiments of all the British jazzmen and enthusiasts who were fortunate enough to share the stand with him or hear him play must not go unexpressed.

Victor brought a breath of fresh air into our jazz scene when it was most needed, and the example he set with his superlative playing on three instruments was matched only by his personal charm and sincerity.

We wish him even further success in American jazz, but his return to the States has left a gap over here which we only wish we could fill.

It is with real pride that I list myself amongst Victor's most ardent admirers.—Johnny Dankworth, Denmark Place, W.C.2.

Great soloists

ALTHOUGH holding great admiration for the new Johnny Dankworth Orchestra, I must disagree with Mr. N. Gerety (12/1/57). I still think Ted Heath stands high above any British rival.

I doubt if there is another band in the country that could

present a programme where 14 out of 17 members could stand up and play a solo as immaculately as the boys in the Heath



band did on the January 1 broadcast.

Such a collection of artists put together could not fail to be the best.—E. A. Parkinson, Yeadon, nr. Leeds.

Dismay!

I AGREE with N. Gerety. During the last 12 months Ted Heath's musical policy has

dropped as Dankworth's has risen.

It is inconceivable that Johnny Dankworth would allow a member of his band to play rock-'n'-roll numbers while lying on his back on the stage, as Heath now does, to the dismay of his more discerning supporters.

If it were not for the chance of hearing Messrs. Blair, Hawksworth and Mackenzie, I would not bother to listen to the band.—John Pitchers, Neasden, N.W.10.

Sandy Brown tops

IN the coming year there is undoubtedly going to be a boom for the Trad. bands. Chris Barber has reached the top of the popularity polls with "his" brand of jazz, but there is very little mention of Sandy Brown's band, which is far superior to the Barbers, Colyers, and what have you.

Sandy and his band have a much fresher approach to their music than other bands. He and Humphrey Lyttelton are, in my opinion, the only two true jazzmen who "play as they please," and do not worry about getting to the top of the poll.—A. J. Keane, Plumstead, S.E.18.

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COLLECTORS' CORNER—Edited by Max Jones and Sinclair Trail

GEMS from the Eddie Condon treasury

© CONDON—"for a bad hangover, take the juice of two quarts of whisky"



A GREAT many years have passed since we first bought a record with Eddie Condon's name on the label. "Nobody's Sweetheart," by the McKenzie and Condon Chicagoans, was our introduction. After that, he cropped up regularly—in the personnel of records by the Mound City Blue Blowers, the Chicago Rhythm Kings, Nichols, Mole, his own groups, and one of Waller's. Condon wasn't known then as a raconteur, and there was no suspicion abroad that he would one day take wings as an author.

Saloon keeper

But he was a big name in the small world of jazz record collecting just the same. A founder member, almost, of the Chicago Style movement—very much the thing in those days—and a respected section "banjo player. Later Condon moved over to guitar. Still he was a rare bird, a guitarist who never wanted to take a solo. "That's for a purpose," Condon told us. "I don't know enough about the guitar. I'm a saloon keeper." So far as this country went, it was not until the war years, when some of the Town Hall jam sessions were relayed by the BBC, that we encountered Condon's wit. Apparently he had got himself the reputation, up till that point, of being a retiring fellow who on no account looked a leader.

Dave Tough

In the nature of things, though, he acquired a sort of seniority among the New York Dixielanders; he organised sessions and, on some of the club jobs, called the tunes from his guitar chair. But that was the extent of his public speaking. He resisted any attempt to get him out front, and Dave Tough once said: "Eddie is the greatest man behind a band." Then Ernie Anderson prevailed on him to make the announcements at their first Town Hall

concert. It was not well patronised, and Condon's opening speech began: "Lady and gentleman." In the years that followed, Condonisms were ejected fast and often. Asked by a reporter: "What is the capacity of your club?" Eddie told him: "Oh, about 200 cases." Questioned on the difference between bop and Dixieland musicians, he explained that "Bop men flat their fifths whereas Dixielanders drink theirs." His weekly record column used to be full of typically crisp stuff when we saw it. One commenced with this report of Condon's conversation with a Record Man. "I have some mighty tasty



new releases here by Liberace," he said. "I've given up record reviewing permanently," I said.

Hard-boiled

Condon's humour is marked by its brevity and deflationary tendency. He talks freely in his own kind of short-hand; and when he—or one of his literary collaborators—writes, the capsuled style is maintained.

That the essence emanates from Condon himself can be proved by reading his first book, *We Called It Music*, done with the late Thomas Sugrue, and then his latest, *Eddie Condon's Treasury Of Jazz*, edited by Condon and Richard Gehman. The same tough, snappy, hard-boiled-with-soft-centre character emerges from both; the same enthusiasm and prejudices are there, too. Condon describes his *Treasury* as "a painless book about jazz." In fact, it is an anthology and a pretty rewarding one.

'Jazz Cult'

The only real pain it caused us was inflicted by George Frazier, whose reprinted Lee Wiley sleeve note seemed to us monumentally snobbish and embarrassing. Among the joys to be found in the *Treasury* are Richard O. Boyer's "Bop: A Profile Of Dizzy," from *The New Yorker*; Whitney Balliett's "Pandemonium Pays Off," a profile of Norman Granz from *Saturday Review*; Gilbert Millstein's "The Commodore Shop And Milt Gabler," from *The New Yorker*; John Hammond's *Down Beat* article, "20 Years of Count Basie"; Condon on Turk Murphy, and Carlton Brown on Wild Bill. Our Borneman has a powerful piece titled "The Jazz Cult";

Down Beat's Hentoff is in there with "Jazz And The Intellectuals"; several people write about Bix, and there are tributes to Waller, Pee Wee, Tough, Charlie Parker, Glenn Miller, Hampton, Ellington, the Dorseys and others.

A stab

Balliett delivers a short, telling stab at Kenton ("Artistry In Limbo"), and Condon swipes at Mezzrow in odd places scattered about the book. Almost anywhere, the narrative is liable to be interrupted by "E. C." notes in brackets. This makes for originality if not for continuity. To close the book, there are eight jazz stories.

The opening chapter, presenting Condon through the eyes of wife Phyllis, Frazier, Gehman and Millstein, contains a lot of bad reading for any member of a Temperance Society. Condon, we learn from Frazier, does not hold with the defeatism of the late Robert Benchley, who thought there was "no cure for a hangover but death." "For a bad hangover, take the juice of two quarts of whisky," is the Condon dictum.

† Peter Davies, 15s. Also Jazz Book Club editions. "Dial Press, New York. Obtainable from Dobell's Jazz Record Shop, 77, Charing Cross Road, W.C.2.

Congratulations, Ted Heath

TED HEATH'S placings in the *Down Beat* Poll—seventh in the "Jazz Band" section, 11th in the "Dance Band"—are so remarkable that Ted and the members of

his organisation deserve a vote of thanks from every jazz enthusiast in this country. Who on earth would have imagined, even a couple of years ago, that a British band could

Steve Race

congratulates TED HEATH on his poll rating in the States

achieve such placings in an open American poll, beating Goodman, Hampton and Sauter-Finegan in the jazz department, plus Lawrence Welk and Guy Lombardo in the "sweet" line? Admittedly Ted only polled 185 votes in all, but those votes came from readers who considered his band the best in the world.

There must be many more who would rank Heath in the top half-dozen; and that is really something to crow about in the competitive music business on that side of the Atlantic.

Sterling stuff

Let us therefore, do a bit of crowing. For it is the sterling musicianship of the Heath band which has put it in top class of *Down Beat* poll-winners.

Other bands may rely on slick Press agents, flashy stage shows and coast-to-coast television appearances. Without disrespect either to Ted's publicity men or to his impeccable stage presentation, it can be said that neither of these were principally responsible for his victory.

It is the ability of the Heath musicians to play their instruments brilliantly well, both as soloists and in ensemble, which has given British jazz its proudest moment so far in the world musical scene.

Let me offer congratulations to Ted and to his whole organisation on behalf of us all.

No, Mr. Payne

JACK PAYNE'S reply to what he calls my "Apologia for the Musicians' Union" is based on the popular idea that the MU should insist on some kind of proficiency test before admitting applicants to full membership.

I agree entirely with this idea. As a matter of fact, I have yet to find anyone who wouldn't have supported the idea if it had been practised from the start.

But let me ask Jack Payne one simple question. Granted that it is desirable, how in heaven's name is one to run such a scheme?

Who are to be the judges? Not Union officials, surely. Even their best friends wouldn't claim that some of our officials are qualified to assess a musical performance. Who knows, some of them might even fail!

You know!

If the panel of adjudicators is to consist of noted musicians, I can think of several big-name players earning vast sums per week who would not pass a basic musical test.

Obviously one cannot name names, but you know who I mean—and the people concerned know as well. They must have turned pale as they read Jack's words.

Again, is the panel to be paid for its exhausting audition sessions? Musicians of the top calibre demand large fees, and I'd hate to see the MU subscription raised by a couple of hundred per cent in order that an audition panel may be financed, musicians thrown out of their Union, and a pool of blacklegs created to plague us.

Difficult question

Most difficult question of all, how is the scheme to be begun at this late stage? Do we make the test retrospective, call up every existing member for an audition, and, having persuaded him to undergo an examination, throw him out for his pains?

Or do we refuse admission to Terrible Trombonist A, while allowing Terrible Trombonist B to continue in membership?

No, Jack Payne's scheme is good in principle; impossible in practice. I dare say one or two bandleaders of Mr. Payne's generation would have to undergo a hasty refresher course in the rudiments of music before going into the audition room, and at least one near-millionaire would find himself without a Union card.

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SILLY SONGS HAVE TO BE SUNG

WHEN Eve Perrick, appearing on the Show Band's *Music For Always* programme the other day, said she preferred middle-aged American singers singing songs by middle-aged American composers, she showed good taste.

After all, you can't go far wrong with Sinatra and Cole Porter. When she then went on to say she objected to our local "cement mixers" and "bus drivers" turned singers, without giving a clear explanation for this dislike, it seemed to me not only unfair, but also, perhaps, in rather poor taste.

'Upsets my theory'

But when I read her *Daily Express* column, the next day, I was left in no doubt as to what she was getting at. Let me quote from her column:

"Mr. Pat Boone is the young man who upsets my theory that all the new boys in the 'pop' song racket are recruited entirely from the artisan class—cement mixers, lorry drivers, dish-washers, etc.

"Mr. Boone, of course, is the one with the college education. So I said: 'Isn't singing those scatty songs (especially titles—"Tutti Frutti," "Long Tall Sally," and the inevitable ditty about the alligator everyone is going to see anon) to a clique of screaming sillies, rather lowering for one of your mental stature?"

In simple language, Miss Perrick is saying you can't expect anything better from the lower orders—the cement mixers and dish-washers.

But a college graduate? Whatever next! Miss Perrick sounds to me like a mixed-up musical snob.

However scatty a song is, singers have to sing it. They have no say AT ALL in the matter. Miss P. ought to know that.

She also ought to know that the gifts of musical talent and musical taste are scattered among all classes.

And while I have no wish to upset Miss Perrick and her pet theories, I think she might as well know it is whispered



Stephane Grappelly pictured with singer Michael Holliday.

around that her idol Sinatra started life as a newspaper delivery boy. And Perry Como—a common barber.

the wonderful grace and charm that is entirely his own, about the days of the thirties when he was the first American band-leader to appear at the Royal Command Variety Performance in 1930.

He goofed. It was 1933. I ought to know; I was his drummer.

AT THE JAZZ BAND BALL. STEPHANE GRAPPELLY QUARTET; LAURIE GOLD AND HIS PIECES OF EIGHT. 11.15 p.m. 9/1/57.

LAURIE GOLD started first and we heard nice work from the boys. But the player that caught my ear was chubby, 19-year-old trumpeter Joe Mc-

Intyre, whose phrasing, dynamics, attack and control were most Bixian. Joe actually works for Vic Lewis and is really a modern player.

Stephane, if anything, was better than ever. It was really thrilling to watch the ease with which he commands his instrument. He is a great player.

BURMAN'S SAUBLE is awarded to Stephane Grappelly for his great musicianship.

BURMAN'S SAUBLETTE to Joe McIntyre for his promise as a jazz trumpet player.

JAZZ ON THE AIR

(Times: GMT)

SATURDAY, JANUARY 19:

- 5.30-6.0 a.m. J: D-J Shows (daily).
- 10.30-11.30 J: As above.
- 11.30-12.0 A 1: Fletcher Henderson.
- 11.33-11.55 C 2: Jazz Discs.
- 11.45-12.15 p.m. DE: Jazz Cook-Tail.
- 12.0-12.15 A 1 2: Five Blind Boys, Spirits Of Memphis, Mahalia Jackson.
- 2.5-2.30 C 1: Mainly Modern.
- 4.10-4.45 P 1: World Of Jazz.
- 4.15-4.45 Z 1: Swing Serenade.
- 6.45-7.30 M: Horace Silver.
- 6.45-7.0 P 2: Erroll Garner.
- 9.0-9.30 J: Hollywood Music.
- 9.30-9.57 B: Panassié On Tatum.
- 9.30-10.30 W: Allan Freed, Swing Club.
- 9.30-11.0; 11.10-12.0 Q: Top Ten, Dorsey Memories, Paul Smith, etc.
- 9.30-11.0; 11.10-1.0 a.m. I: Dancing Round Germany.
- 10.5-11.0 J: America's Pop Music.
- 10.10-10.30 Y: Jazz 1957.
- 11.0-11.50 DL: Baker's Dozen.
- 11.5-12.0 J: D-J Shows.
- 1.5-2.0 a.m. H-Q: Hollywood—New York.

SUNDAY, JANUARY 20:

- 6.5-7.0 a.m. J: D-J Shows.
- 10.45-11.25 J: As above.
- 11.30-12.0 A 1 2: American Folk Lore.
- 7.35-8.0 p.m. F 2: Shearing.
- 9.0-10.55 S: For Jazz Fans.
- 9.45-10.30 B: Public Jazz Concert.
- 11.0-12.0 J: Serenade.

MONDAY, JANUARY 21:

- 12.0-12.30 p.m. J: Martin Block (daily).
- 12.30-12.45 J: Strictly From Dixie.
- 4.0-4.30 C 1: Pia Beak.
- 7.40-9.10 Z 1: Champs-Elysées Jazz.
- 9.10-10.0 S: For Jazz Fans.
- 9.15-9.45 P 3: Hamp.
- 10.5-12.0 J: D-J Shows (nightly).

TUESDAY, JANUARY 22:

- 7.0-7.30 p.m. Y: Rock'n'-Roll.

- 7.30-8.0 P 2: Swing By Heath.
- 8.20-8.45 H 2: Mississippi Jazz.
- 9.0-9.30 Z 2: Swing Serenade.
- 9.10-10.0 S: For Jazz Fans.
- 9.15-9.55 B-250m: The Real Jazz.
- 9.20-10.0 A 1 2: Miles Davis.

WEDNESDAY, JANUARY 23:

- 12.30-12.45 p.m. J: Strictly Dixie.
- 5.20-5.50 Z 1: Jazz Session.
- 5.30-5.55 P 1: Modern Jazz '57.
- 8.30-9.30 P 3: Jazz For Everyone.
- 9.10-10.0 S: For Jazz Fans.
- 9.30-10.0 P 4: For The Jazz Fan.
- 9.45-10.0 J: Dixieland.
- 10.0-11.0 I: Edelhagen, Müller Trio.

hour of 9 p.m., when people feel like dancing, and not at the hours of 1 p.m. and 11 p.m., when their thoughts are concerned with eating and sleeping. Meanwhile, Roy Fox, on the same programme, spoke with

RADIO

By MAURICE BURMAN

Compiled by F. W. Street

- 11.5-12.0 O: Eddie London.
- 11.10-12.0 I: Hampton-Hawes Trio, Baker, Modier.
- 11.15-11.50 DL: Jazz Band Ball.

THURSDAY, JANUARY 24:

- 6.5-6.40 p.m. C 1: AVRO Jazz.
- 8.30-8.55 J: Instrumental Mood.
- 9.0-9.30 Z 2: Holiday Jazz.
- 9.10-10.0 S: For Jazz Fans.
- 9.30-10.0 I: Chu Berry.
- 9.30-10.0 F 4: Pets Johnson.
- 9.45-10.0 J: Mood For Moderns.
- 10.0-11.0 P: Jazz On The Air.
- 10.25-11.0 C 1: Jazz Music.
- 10.35-11.0 H 1: Harry James.

FRIDAY, JANUARY 25:

- 12.30-12.45 p.m. J: Strictly Dixie.
- 3.0-3.30 I: Elliot Lawrence.
- 4.0-4.30 K: Jazz.
- 5.10-5.40 L: Jazz Review.
- 8.30-9.0 J: R-and-B.
- 9.10-10.0 S: For Jazz Fans.
- 9.20-10.0 Q: New U.S. Jazz Discs.
- 9.55-10.15 Z 1: Jazz Actualities.
- 10.35-11.0 H 2: Harry James (R).

EVERY NIGHT:

- 7.0-9.0 and 10.0-12.0 T: This Is Music, USA.
- 10.35-6.0 a.m. R: Music and News.

KEY TO STATIONS

- A: RTF Paris-Inter: 1-1820m, 2-193m.
- B: RTF Parisien: 290m, 218m, 318m, 359m, 445m, 498m.
- C: Hiversum: 1-402m, 2-298m.
- D: BBC: E-404m, 41, 31, 25m, bands. L-1500m, 247m.
- F: Belgian Radio 1-484m, 2-325m, 3-267m, 4-198m.
- H: RIAS Berlin: 1-303m, 2-407m, 49.94m.
- I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
- J: APN: 344, 271m, 547m.
- K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 388m, 49.46m.
- L: NR Oslo: 1376m, 337m, 228m, 477m, 19, 25, 31m, bands.
- M: Copenhagen: 283m, 210m.
- O: BR Munich: 375m, 187m, 48.7m.
- P: SDR Stuttgart: 522m, 49.75m.
- Q: HR Frankfurt: 506m.
- R: RAI Rome: 355m.
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- T: Washington: 31, 39, 41m, bands. 11.0-12.0 only: 1735m.
- W: Luxembourg: 208m, 49.28m.
- Y: SBC Lugano: 568.8m.
- Z: SBC Geneva / Lausanne: 1-393m, 2-91.2m.

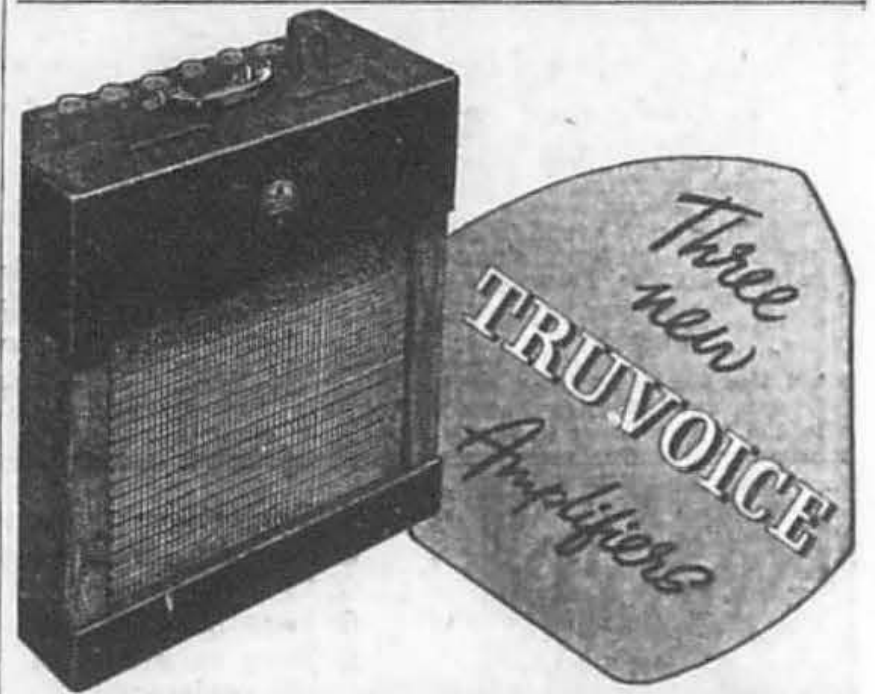
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RHYTHM BOYS IN PARIS

THE famous Moulin Rouge, home of the Can-Can, is gradually wedding more and more jazz and musical acts into its programmes.

This week the show is ended by the Delta Rhythm Boys making their first French appearance. They sing only in English and, each night, they are scorching the roof.

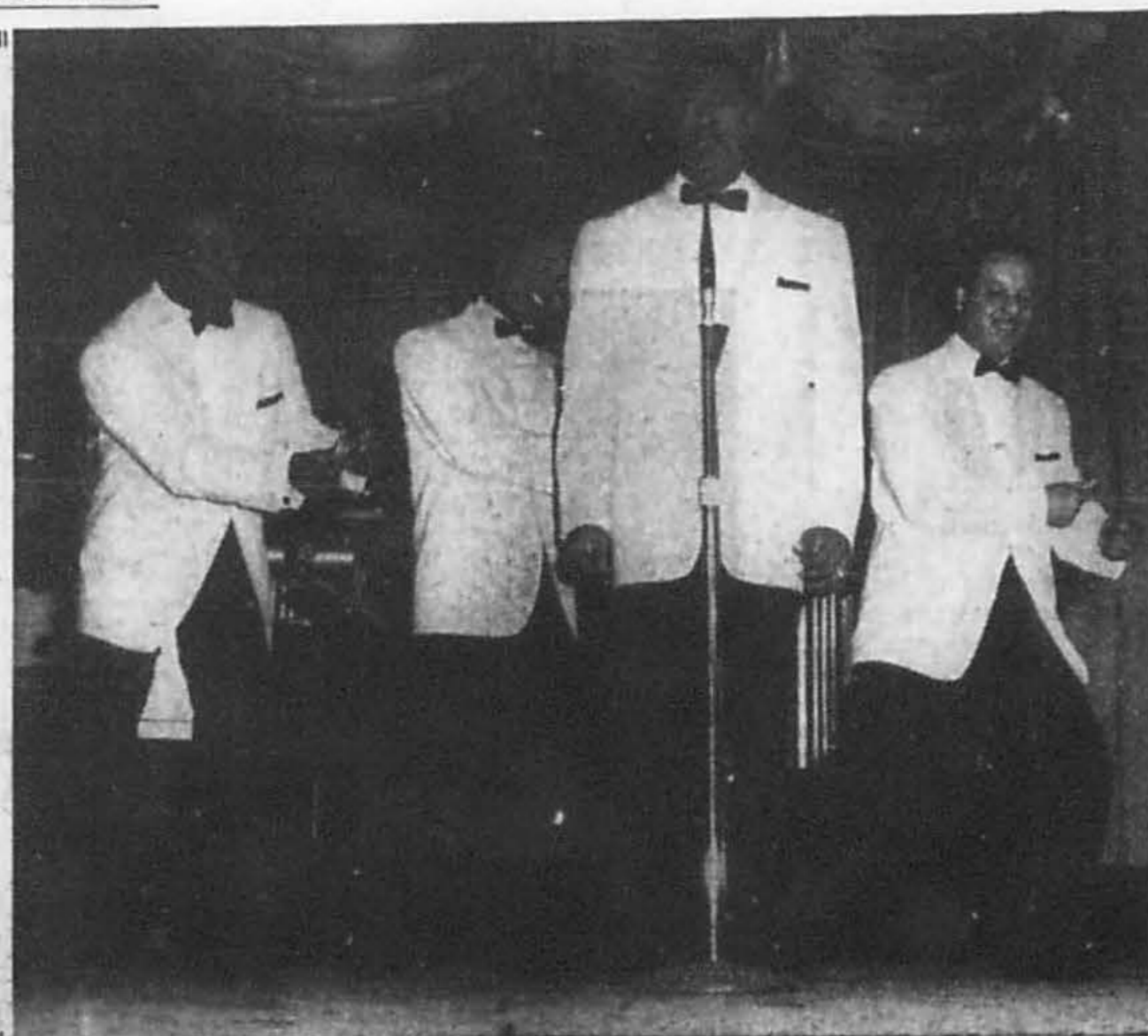
At first I doubted whether the heart of Montmartre where a very special type of music is appreciated, was the right place for their act.

Musical seal

It is. The boys did well and the Parisians loved them.

Also on the bill is a musical seal. While its trainer plays "Tiger Rag" on the harmonica, the seal plays an obbligato on a small, specially made horn.

Believe me I've heard worse timing by specimens wearing collars and ties.—Henry Kahn.



NEW YORK DIARY

FOR the second year, jazz will play an important part in the Stratford, Ontario, Shakespeare Festival, which will run from July 31 to September 6.

Artists scheduled to appear are Count Basie, with concerts on August 2 and 3; Billie Holiday and Toronto's Ron Collier on August 9 and 10; Gerry Mulligan and Teddy Wilson on August 16 and 17.

Trombonist Collier, who formed his modern jazz quintet two years ago, appeared at Stratford last year with another Toronto group, the Norm Symonds Octet.

During both Stratford concerts, the Collier quintet will be joined by Toronto pianist Norm Amadio appearing as a featured soloist.

NAT KING COLE will play his first dramatic role in Samuel Fuller's "China Gate" for 20th Century-Fox. He will appear as a French Legionnaire fighting in Indo-China.

OPEN only a few days, the Cotton Club in Miami Beach, Fla., was robbed of 40,000 dollars—including 6,000 dollars belonging to Cab Calloway, who is leading the revue at the club. Club managers said they were accosted by four masked and armed bandits who cleaned out the safe and then tied them up.



● NAT COLE

ONE of New York's most popular jazz clubs, Cafe Bohemia, in Greenwich Village, reopened January 18 after being closed three weeks for redecorating.

Featured on the bill were Jo Jones' trio, augmented by Lucky Thompson, and Cannonball Adderley's quintet. Subsequent dates at the club include: Jay Jay Johnson, February 1-10; Les Jazz Modes for one week, February 1-7; Buddy De Franco, February 8-March 7; Ronnie Bright Trio, February 11-24.

A SPECIAL stage show is scheduled for New York's Paramount Theatre January 23 for one week, and features Nat King Cole, Ella Fitzgerald, Count Basie and Joe Williams. . . . Recent headliners at Harlem's Apollo Theatre were Blues Queen Dinah Washington, on the same bill with Julian "Cannonball" Adderley.

HARRY BELAFONTE's wife, Marguerite, has flown to Las Vegas to institute divorce proceedings against the popular singer. . . . Dorothy Donegan and her estranged husband were reconciled in Los Angeles after he gifted her with two mink coats and a Cadillac.

BOTH Look and McCall's magazines are interested in serialisation rights to the George Shearing autobiography, now half-finished. . . . Lawrence Brown is now a member of the CBS staff orchestra. . . . Rex Stewart has left his radio job in upstate New York and has settled in New York City. . . . Trumpeter Ruby Braff is rehearsing a band which will be booked by Willard Alexander's office.

HOLLYWOOD HEADLINES

FILM CLIPS . . . Tab Hunter's "Young Love" disc is already in the hit parade. . . . Henry Fonda plays bass in "The Wrong Man" . . . Ex-boxing champ Mushy Callahan is a jazz devotee in "Top Secret Affair," starring Susan Hayward and Kirk Douglas. Jackie Coogan is with Frank Sinatra in "The Joker Is Wild."

From Howard Lucraft Framed telegram in Sammy Davis Jr.'s dressing room in says: "Never dug you before. Dug you tonight in 'Mr. Wonderful.' You is the man." (Signed) Marlon Brando.

IN BRIEF . . . Stan Kenton purchased a new office building for \$65,000. . . . Says George Montgomery: "One TV Spectacular pays Dinah Shore (his wife) twice as much as a movie" . . . A New York Roman Catholic official charged that the fee for TV paid to Elvis Presley was "the highest fee ever expended for the outright seduction of youth" with his (Presley's) "lewd contortions" . . . Jeri Southern married her bass man, John Kitzmiller, in Acapulco.



● COUNT BASIE —see 'New York Diary'

The Rock—Knocked

THE theme of the new Bill Haley vehicle, "Don't Knock The Rock," is clearly indicated in the title. The film itself amounts almost to an apology.

Arnie Haines (Alan Dale) is one of the rave-crop of vocalists—a darling of the teen-agers. Wearing of publicity stunts that have brought the ridicule of older and (dare it be said) more sensible people, he returns to his hometown for a rest.



GREAT EARTHA KITT

THE peculiar vocal quality of Eartha Kitt has always seemed to me better suited to monologue than song. Those who saw her in Sunday Night At The London Palladium last week may have noticed this, and also that she has turned the defect, by artistry, into a virtue.

her deadpan voice and sardonic grimace are admirable equipment with which to give expression to the scathing, acid, or the downright suggestive phrase. Like every American I've ever heard attempt it, she gave a hopeless travesty of Cockney personality. A lesson here for so many vocalists.—T. B.

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On the beat

IT was certainly a bright idea. And only in France could it have been put into operation. But only in Paris could it have produced such results.

It all began because there is a certain telephone number which does not start operating until 11 a.m. in Salfrenee 8430, and from 11 a.m. till 4 p.m. you can ring it and get the latest Stock Exchange quotations. But up till 11 a.m.? The French hate waste. "Why not," suggested an enterprising record shop, "use it to put over a little musical entertainment from 9 a.m. till 11?"

The Post Office agreed. The Press announced the innovation. For the price of a "phone call you could "tune in" to a two-hour concert. First "concert" would be devoted to the music of singer-composer Charles Trenet.

ON the stroke of nine, next day, the 65 lines hooked into the service were instantly

with PAT BRAND

occupied. It is estimated that at least 70,000 other subscribers were trying to get Trenet on the 'phone.

Then the whole system collapsed. Three exchanges folded up completely. One hospital found itself completely cut off from the outside world. Twenty thousand people trying to make ordinary calls found their 'phones had gone dead. Engineers threw up their hands in despair.

And at the stroke of 11 the whole thing was called off. For ever.

Banalities

MAYBE I have unusually strong sales resistance. But I have yet to see an ITV ad. that tempts me to buy the product it's trying to sell.

Some I find bewildering (Cadbury's). Some I find incredible ("None for the pot"?)

Some merely gruesome (those talking oranges).

All—with the possible exception of Max Factor and Dref—I find containing lyrics and melodies of such utter banality as to make me wince.

Surely we have enough experienced tunesmiths and lyric-writers in the country to produce better stuff than this.

Persuasion

SABRINA—the girl who does not have to stoop to conquer—has a shock in store for W. H. Auden. Professor of Poetry at Oxford University. And maybe one for those who regard her merely as a dream walking.

Determined to prove that she



● SABRINA

is possessed of more than outward talents, she's got Radio Luxembourg to agree to her giving a poetry recital tomorrow (Saturday) night.

At about 9.15 p.m., on the "Jamboree" programme, she'll be reading a poem by Mr. Auden.

And then she'll broadcast her first singing attempt—a song written especially for her (as you'll speedily realise) by Michael Carr, entitled "Persuade Me."

P.S.—The title of the poem is "Victor." The song is recorded on Conquest. Will Sabrina win out?

Heavyweight hit

LATEST to enter the song-writing racket is Joe "Brown Bomber" Louis, former heavyweight champion of the world. He's penned a little ditty called "You Can Run But You Can't Hide," and it's been recorded by Richard Hayes on American Decca.

So what? Just this: Many years ago, when Louis was preparing to fight Billy Conn for the heavyweight championship, newspapermen asked him: "Don't you think you'll find

Conn tough to handle? He's so much faster on his feet."

Replied Joe: "When you're in the ring, man, you can run but you can't hide."

P.S.—Louis won.

Hylton Hotel?

IF you hear that the Tanner Sisters wrote to Jack Hylton asking if he could recommend accommodation in Blackpool during their summer season at the Palace Theatre—it's almost true.

It is true that they received a letter from him assuring them that he was not in a position to help them, and wishing them success in their search.

BUT the Tanners had addressed their letter to their pal Jack Ansell, musical director of Hylton's Adelphi Theatre, Strand!

NOTE.—Although probably thinking it was all a joke on the part of the Crazy Gang, Jack Hylton did have the courtesy to reply immediately.

Indian Love Lyrics

NOTE TWO.—When the Tanners stepped off the plane at Bombay last Saturday, on their way to their two-month season in Calcutta, their ears were assailed not by the music of native pipes and drums but by—Elvis Presley's "Hound Dog" and "Blue Suede Shoes." At 7 a.m., too!



● DINAH SHORE—she's in the money on TV. See 'Hollywood Headlines.'

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Arguable

As a film, "Don't Knock The Rock" is, perhaps, better than "Rock Around The Clock." But the premise that it states—that the older generation is against some contemporary entertainments and bad behaviour because it doesn't understand—is arguable. It may understand too well.—T. B.

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DALLAS BUILDING CLIFTON STREET, LONDON, E.C.2



by Hubert W. David

IT is about five months since we took our last analysis of the hit parade. By that time Rock-'n'-Roll numbers were seriously into their stride. Already established were Bill Haley's "Rock Around The Clock" and Elvis Presley's "Heartbreak Hotel," and both these discs went on to top the million mark.

On October 13, I said it had been noticed that most of the successful Rock-'n'-Roll numbers were only hits on a record and just didn't mean a thing so far as sheet music was concerned. I see nothing in the present set-up to cause me to change this view, for in rapid succession we have had such ditties as "Hound Dog," "Saints Rock-'n'-Roll," "Razzle Dazzle," "Giddy Up A Ding Dong" and "Rip It Up" to prove my remarks.

But there is, of course, always the exception, and in this case it has been Francis and Day's "Green Door," with Frankie Vaughan's record for Philips putting him well in the platter limelight.

Who can say why this number has been a sheet music seller as well? Maybe because it has some sort of "story" angle in its lyric, for the lyric is definitely an integral part of this song. Ordinarily with Rock-'n'-Roll numbers we can attribute most of their success to a beat melody. There are many who will query whether "Green Door" can be included in the Rock-'n'-Roll tradition. I pass!

Sigh of relief

MANY publishers must have breathed a sigh of relief to find it is still the ordinary commercial song which tops both the record and sheet music lists. Who can doubt the merit of such smash hits as "My September Love," "Whatever Will Be Will Be," "Lay Down Your Arms," "Walk Hand In Hand," or "You Can't Be True To Two," none of which had any leanings to the Rock-'n'-Roll idiom?

Nevertheless, Rock-'n'-Roll is here for quite a long time, but I think the two styles can pave a path running on parallel lines, with neither stepping on the other's toes. The most successful publishers of the Rock-'n'-Roll tunes in the past few months have been Aberbach Ltd., and Kassner Associated Publishers. They have handled most of the Bill Haley and Elvis Presley numbers.

In a survey of Britain's top tunes made for nine months ending December last, it was noticeable that the hit songs have been pretty evenly spread around the publishers. Only one individual publisher succeeded in having two top sellers.

Publisher of the year was undoubtedly Roy Berry with his Berry Music Co., who with "Poor People Of Paris" and "More" showed the business what can be done with a small office and a pleasing personality.

He has had quite a number of hits in the twenty-two months he has been in business, for, in addition to the two hits mentioned above, he has presented Max Bygraves's "Meet Me On The Corner," Eve Boswell's "Pickin' A Chicken" and "Cookie" and the MM song, "I'll Be Near To You."

Writer of the year

AS songwriter of the year I pick Paddy Roberts. The Berry numbers already mentioned—"Meet Me On The Corner," "Pickin' A Chicken" and "Cookie" all came from his pen, whilst he has written "Lay Down Your Arms" for Anne Shelton, "You Are My First Love" for Ruby Murray, "Constant And True" for Ronnie Hilton and Max Bygraves's Christmas song, "That Dear Old Gentleman."

He also turned his talents to the British film scene with theme numbers for "Port Afrique," "Safari" and "Soho Incident."

He was seven times represented in the hit parade, a feat which no British writer has accomplished since statistics were taken. And now he's keeping up the good work with "Three Brothers."

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 12, derived from information supplied by 22 leading record stores.*

This week	Last week	Title	Artist	Label
1	(1)	SINGING THE BLUES Other disc—Tommy Steele (Decca)	Guy Mitchell	Philips
2	(2)	SINGING THE BLUES	Tommy Steele	Decca
3	(18)	GARDEN OF EDEN Joe Valino (HMV); Dick James (Par); Winifred Atwell (Decca); Gary Miller (P-Nix); Monty Norman (HMV)	Frankie Vaughan	Philips
4	(3)	GREEN DOOR Jim Lowe (Lon); Ray Ellington (Col); Glen Mason (Par); Tanner Sisters (Ori); Maple Leaf Four (Ori)	Frankie Vaughan	Philips
5	(4)	JUST WALKING IN THE RAIN Tanner Sisters (Ori); Billy Cotton (Decca); Judy Kileon (Lon)	Johnnie Ray	Philips
6	(9)	FRIENDLY PERSUASION Four Aces (Bruna); Terry Burton (Phi); Dimitri Tomkin (V-Cor); George Cates (V-Cor); Fred Lucas (Col); Lou Beach (Cap)	Pat Boone	London
7	(5)	ST. THERESE OF THE ROSES Rilly Ward and Dominos (Bruna)	Malcolm Vaughan	HMV
8	(7)	TRUE LOVE Ted Heath (Decca); Ruby Murray (Col); Four Grade (Ori); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruna); Jean Campbell (Poly)	Bing Crosby and Grace Kelly	Capitol
9	(6)	CINDY, OH CINDY Tony Brent (Col); Vince Martin (Lon); Denny Dennis (Emb); Bryan Johnson (Ori)	Eddie Fisher	HMV
10	(8)	HOUND DOG Elvis Presley	HMV	Philips
11	(12)	MOONLIGHT GAMBLER Winifred Atwell (Decca)	Frankie Laine	London
12	(13)	BLUEBERRY HILL Louis Armstrong (Bruna); Teddy Foster (Par)	Fats Domino	Brunswick
13	(10)	RIPE IT UP Little Richard (Lon)	Bill Haley	Brunswick
14	(-)	DON'T YOU ROCK ME DADDY-O Bob Ort (Decca); Vipers Skiffle Group (Par)	Lonnie Donegan	Pye-Nixa
15	(19)	DON'T BE CRUEL Elvis Presley	HMV	Philips
16	(20)	A WOMAN IN LOVE George Moutchiro (HMV); Four Aces (Bruna); Ronnie Hilton (HMV); Johnny Green (Phi); Billy Thorburn (Par); Edmund Hockridge (P-Nix); Billy McCormack (Emb); Peggy Cochrane (Decca); Gordon MacRae (Cap); Victor Silvester (Col)	Frankie Laine	Philips
17	(-)	BLUE MOON Mel Tormé (V-Cor); Jane Froman (Cap); Duke Ellington (Cap); Jo Stafford (Col); Billy Eckstine (MGM); Walter Gross (MGM); Michel Hames (Fela); Paul Weston (Cap); Vera Hirschbeck (Mga)	Elvis Presley	HMV
18	(15)	ROCK AROUND THE CLOCK Deep River Boys (HMV); Canadiana (Emb); Hedley Ward Trio (MGM); MGM Studio Orchestra (MGM); Morton Fraser (Col)	Bill Haley	Brunswick
19	(14)	LOVE ME TENDER Elvis Presley	HMV	Philips
20	(11)	GARDEN OF EDEN Gary Miller	Pye-Nixa	Parlophone
(-)	(-)	GARDEN OF EDEN Dick James	HMV	Philips
(-)	(-)	TWO DIFFERENT WORLDS David Hughes (Phi); Dick Kallman (Bruna); Don Rondo (Col); Dick Haymes (Cap); Steve Clayton (V-Cor); Roger Williams and Jane Moran (Lon); Julie Dawn (Ori)	Ronnie Hilton	Parlophone
(-)	(-)	SEE YOU LATER, ALLIGATOR Ray Hall (Bruna); Bobby Charles (Lon)	Bill Haley	Brunswick

*STORES SUPPLYING INFORMATION FOR RECORD CHART:
 Nones Ltd., Liverpool; 4, Broadgate Music Store, Ltd., Edinburgh; J. W. Mansfield, Ltd., Worthing; Engineering Services Co., Bolton; Robt Records, London; E.19; W. A. Clark, London, S.W.9; Lewis Lighting, London, N.1; Lamb's, Ltd., London, W.C.1; A. V. Ebbelwhite, London, E.C.2; Glyn Lewis, Blackwood, N. J. Carroll, Manchester; In. Astley's, Glasgow, G.1; Sydney Scarborough, Hull; Sykes' Record Shop, Huddersfield; Reg. Ross, London, S.E.15; A. N. Toppin, London; A.S.L. Handley's Music Store, Leeds; 1, Farnham Music Store, London, E.8; Hickles, Hough; Saville Bros., Ltd., South Shields; B. C. Mansell, Ltd., Birmingham; 2, Duve Wholesale Ltd., Manchester, 1.

THIS copyright list of the 24 best-selling songs for the week ended January 12, 1957, is supplied by the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	SINGING THE BLUES (A) (2/-)	Frank
2.	(3)	TRUE LOVE (A) (2/-)	Chappell
3.	(2)	JUST WALKING IN THE RAIN (A) (2/-)	Frank
4.	(6)	GREEN DOOR (A) (2/-)	Francis Day
5.	(15)	GARDEN OF EDEN (A) (2/-)	Duchess
6.	(5)	TWO DIFFERENT WORLDS (A) (2/-)	Spier
7.	(8)	CINDY, OH CINDY (A) (2/-)	Dash
8.	(10)	ST. THERESE OF THE ROSES (A) (2/-)	Dash
9.	(7)	AUTUMN CONCERTO (F) (2/-)	Macmelodies
10.	(4)	MORE (A) (2/-)	Berry
11.	(9)	A HOUSE WITH LOVE IN IT (A) (2/-)	Lawrence Wright
12.	(17)	FRIENDLY PERSUASION (A) (2/-)	Robbins
13.	(11)	A WOMAN IN LOVE (A) (2/-)	Morris
14.	(12)	WHATEVER WILL BE, WILL BE (A) (2/-)	Meicher-Toff
15.	(14)	MY PRAYER (B) (2/-)	World Wide
16.	(13)	WHEN MEXICO GAVE UP THE RHUMBA (A) (2/-)	Feist
17.	(19)	COME HOME TO MY ARMS (B) (2/-)	Sterling
18.	(18)	LAY DOWN YOUR ARMS (P) (2/-)	Francis Day
19.	(16)	IN THE MIDDLE OF THE HOUSE (A) (2/-)	John Fields
20.	(20)	ROCKIN' THRU' THE RYE (A) (2/-)	Sterling
21.	(21)	A LETTER TO A SOLDIER (B) (2/-)	David Toff
22.	(-)	HAPPINESS STREET (A) (2/-)	Bron
23.	(22)	ROCK AROUND THE CLOCK (A) (2/-)	Kassner
24.	(-)	RAZZLE DAZZLE (A) (2/-)	Robert Mellin
(-)	(-)	I DREAMED (A) (2/-)	Duchess

A—American; B—British; P—Others (All rights reserved)
 Two titles "tied" for 24th position.

BRITAIN'S TOP JAZZ RECORDS

London	Glasgow	Belfast
(Week ended January 12) (Supplied by Foyle's, Ltd., Charing Cross Road, W.C.2)	(Supplied by Astley's, Ltd., 46, Queen Street, Glasgow, G.1)	(Supplied by the Gramophone Shop)
1. CONCORDE (LP) Modern Jazz Quartet, Esquire	1. ELLA AND LOUIS (LP) Ella Fitzgerald and Louis Armstrong, HMV-Verve	1. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve
2. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve	2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	2. ALABAMA BOUND Lonnie Donegan, Pye-Nixa
3. DON'T YOU ROCK ME DADDY-O Lonnie Donegan, Pye-Nixa	3. TRADITIONAL JAZZ SCENE 1956 (EP) Sandy Brown, Tempo	3. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
4. DJANGO (EP) Modern Jazz Quartet, Esquire	4. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV	4. HAWAIIAN WIG CHANT Avon City Jazz Band, Tempo
5. KID ORY—Volume II (EP) Vogue	5. HAMP AND GETZ (LP) Lionel Hampton and Stan Getz, Columbia-Clef	5. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick
6. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	6. AFRICAN QUEEN Sandy Brown, Tempo	6. BAD PENNY BLUES Humphrey Lyttelton, Parlophone
7. JAZZ GIANTS '56 (LP) Columbia-Clef	7. GEORGE MELLY SINGS DOOM Tempo	7. CHRIS BARBER PLAYS—Volume II (LP) Pye-Nixa
8. FONTESSA (LP) Modern Jazz Quartet, London	8. IT'S MARDI GRAS Humphrey Lyttelton, Parlophone	8. CUBAN FIRE (LP) Stan Kenton, Capitol
9. TRADITIONAL JAZZ AT THE ROYAL FESTIVAL HALL—'55 (LP) Decca	9. WHISTLING RUFUS Chris Barber, Pye-Nixa	9. AVON CITY JAZZ BAND (LP) Tempo
10. CUBAN FIRE (LP) Stan Kenton, Capitol	10. CUBAN FIRE (LP) Stan Kenton, Capitol	10. STAN KENTON IN HI-FI (LP) Capitol

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated January 16, 1957

1. SINGING THE BLUES Guy Mitchell
2. GREEN DOOR Jim Lowe
3. BLUEBERRY HILL Fats Domino
4. LOVE ME TENDER Elvis Presley
5. TRUE LOVE Bing Crosby and Grace Kelly
6. THE BANANA BOAT SONG Harry Belafonte
7. YOUNG LOVE Sonny James
8. JUST WALKING IN THE RAIN Johnnie Ray
9. MOONLIGHT GAMBLER Frankie Laine
10. A ROSE AND A BABY RUTH George Hamilton IV
11. YOUNG LOVE Tab Hunter
12. THE BANANA BOAT SONG Tarrriers
13. LOVE ME Elvis Presley
14. DON'T FORBID ME Pat Boone
15. ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Jerry Lewis
16. BLUE MONDAY Fats Domino
17. LOVE IS STRANGE Mickey and Sylvia
18. GONNA GET ALONG WITHOUT YOU Patience and Prudence
CINDY, OH CINDY Eddie Fisher
I DREAMED Betty Johnson

Three records "tied" for 18th position.
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CALL SHEET

(Week commencing January 20)

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 Friday: Palais, Stockton
 Saturday: Unity Hall, Wakefield
 Eric DELANEY and Band
 Sunday: Caird Hall, Dundee
 Monday: Green's, Glasgow
 Nat GONELLA
 Week: Empire, Middlesbrough
 Lena KIDD Seven
 Friday: Sidney Hall, Weymouth
 Saturday: Arden Ballroom, Bedworth
 The KIRCHIN Band
 Sunday: Hippodrome, Manchester
 Thursday: Baths Hall, Scunthorpe
 Friday: Royal Hall, Harrogate
 Saturday: Pavilion, Buxton
 Cy LAURIE and Band
 Sunday: Derby
 Tuesday: Cy Laurie Club, W.1
 Friday: Farnham
 Saturday: Cy Laurie Club
 Vic LEWIS and Orchestra
 Sunday: Odeon, Canterbury
 Thursday: Co-op, Hall, Nuneaton
 Friday: Leeds
 Saturday: Baths Hall, Darlington
 Freddy RANDALL and Band
 Sunday: Royal Forest Hotel, Chingford
 Monday: Buckley, Flintshire
 Thursday: Manor House
 Friday: Nottingham
 Saturday: Lowestoft
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 Sunday: Derby
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The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until February 2, 1957, for readers in Britain; until March 2, 1957, for foreign and Colonial subscribers.

Laurie Henshaw's POP DISCS

TOMMY STEELE seems to be leaning over backwards to slur the lyric of "Singing The Blues" (Decca 45-F10819). If he aimed for a drooling effect he has certainly achieved it. One thing in his favour—he has a marked feeling for rhythm. This is also evident on the reverse, "Rebel Rock," which goes with an uninhibited swing.

BILL SNYDER, the American pianist who registered a big hit back in 1950 with his "Bewitched," reappears on record with "The Lover's Touch" (Bruno. LAT 8131).

Snyder's technique is clean and his tinselled style well suited to an LP of this nature. But I must let fly another critical shaft—and this time a poisoned one.

I find Snyder's "interpretations" of Liszt's Liebestraum and Schumann's Concerto—which, respectively, "inspired" "Dream Of Love" and "Don't Say Goodbye"—extremely offensive. And I do not doubt that many will share my opinion who have the interests of music at heart.

The remaining pieces will make effective listening for those whose tastes are not too exacting. Titles: "Blue Fiesta," "Portrait Of Jennie," "Twilight Time," "Amber," "Fire And Ice," "Mysterioso," "Driftwood," "My Melancholy Baby," "Lonely Wine" and "A Blues Serenade."

THIS week's most satisfying disc artistically is "Souvenir d'Italie," by Giovanni Alfredo De Simone—otherwise **JOHNNY DESMOND** (Vogue-Coral LVA9035).

The LP comprises "Famous Italian melodies that have become popular in America" and features (first side) "I Don't Know—I Don't Care," "Just Say I Love Her," "I Only Know I Love You," "You're The Only One For Me," "You're Breaking My Heart" and "When."

The second side contains "Tara Talara Tala," "There's No Tomorrow," "Anema E Core (With All My Heart And Soul)," "You Alone," "Come Back To Sorrento" and "I Have But One Heart."

This melodious selection is beautifully sung by Johnny Desmond to exquisite accompaniments by Tony Mattola (guitar) and Nick Perito (accordion). These two musicians reveal a musical re-

straint and understanding that provides a perfect backcloth for Johnny's romantic voice.

Mattola's contributions will particularly delight those who remember the work of the late Eddie Lang.

NOTHING like following up success with success. **FRANKIE VAUGHAN** clicks with "Green Door" and promptly encores with "The Garden Of Eden" (Philips PB660). "Priscilla," which backs it, could also be another victory for Vaughan.

"The Garden Of Eden" is the type of song I shy at—but with Frankie Vaughan delivering the goods it is impossible to refuse acceptance. The darn thing has been spinning round in my ears ever since it first spun on the turntable. Wally Stott deserves credit, too, for his compelling accompaniment.

DICK HAYMES is in his usual good voice on two numbers from composer-conductor Gordon Jenkins' musi-



● STEELE

Tommy Steele swings

cal drama production "Manhattan Tower" (Cap. 45-CL14674).

Titles: "Never Leave Me," a romantic ballad, and "New York's My Home"—a rousing number extolling the virtues of New York. There's a neat satirical barb aimed at Hollywood.

CONNIE RUSSELL has appeared as a dancer and singer on some of America's top TV shows. I don't know her worth as a dancer, but as a singer she earns a plus rating from me—especially for her projection of Cole Porter's provocative "All Of You" (Cap. 45-CL14676).

If Lena Horne "smoulders," then Connie positively bursts into flame on this one. Providing a sizzling, swinging backing is Harold Mooney, whose accompaniments I have previously praised.

Reverse, "This Is My Love," considerably reduces the temperature.

JOHNNIE RAY'S "Look Homeward, Angel," is a bit of a dirge, but "You Don't Owe Me A Thing," a soft-shoe styled piece, goes with an infectious swing (Philips PB655).

"Giant," the Dmitri Tiomkin-Paul Francis Webster composition from the film of the same name, ideally does its job as a flag-waver for the State of Texas. The song appropriately

gets the "big treatment" from **LES BAXTER** and his Chorus and Orchestra on Cap. 45-CL14677.

"There's Never Been Anyone Else But You" also comes from the film.

I ALWAYS make a dive for discs featuring **LES BROWN** and his Band of Renown. Unfortunately, the Brown band finds little scope on Cap. 45-CL14675.

The titles, "The Best Years Of My Life" and "Priscilla" are vehicles for vocalists Jo Ann Greer and Butch Stone.

But have we a vocalist over here like Jo Ann?

MY major complaint about **SAMMY DAVIS, JR.** is that he too often sounds as though he's overtaking his voice. But devotees will find no faults with "Starring Sammy Davis, Jr." on Bruno. 12in. LP LAT8153.

Titles: "Lonesome Road," "Hey There," "And This Is My Beloved," "September Song," "Because Of You," "Easy To Love," "Glad To Be Unhappy," "Stan' Up An' Fight," "My Funny Valentine," "Spoken For" and "Birth Of The Blues."

SO the pocket or purse would not run to **JUNE CHRISTY'S** "Misty Miss Christy" LP? Console yourself with two of the tracks on Cap. 45-CL14673. Titles: "Sing Something Simple" and "Maybe You'll Be There."

Christy—I'll say it again—you're great!

THE jangle-piano tone of German pianist **CRAZY OTTO** is about the best I've heard (if you go for jangle-piano, of course). Ideal for the pub-piano pounders or stand-arounders are "Dark Town Strutter's Ball" and "Rag Mop" (Polydor BM6053).

A MALE styling of Cole Porter's "All Of You"—this time from **TONY MARTIN** (HMV 45-POP282). Tony sings with his customary caressing charm, but the accompaniment from **HENRI BENE'S** Orchestra is somewhat pedestrian.

"Moderation" is a calypso-type song presumably inspired by the old adage "all things in moderation." The novelty appeal of this piece may register. **HUGO WINTERHALTER** accompanies.



● JUNE CHRISTY

TROPICANA

OH, EDMUNDO!

EDMUNDO ROS AND HIS ORCHESTRA (LP)

Tenderly: On The Sunny Side Of The Street; S'Wonderful; Yes, We Have No Bananas; Softly As In A Morning Sunrise; Ma, He's Making Eyes At Me; Alice Blue Gown; Without A Word Of Warning; Together; You'll Never Know; What Is This Thing Called Love; I'm Just Wild About Harry. (12-in., Decca LK4146.)

EVERY time I receive a record from one of our local Latins I pray it be good so that I can say something nice about it and get rid of that reputation of liking only music made abroad. But here we are again, and I just can't see how a man of Edmundo's intelligence can waste his time on a stunt as dreary and musically self-defeating as this one of turning a batch of fox-trots, slow fox-trots, one-steps and two-steps into balacs, joropos, guarachas, chachachas and sambas.

Not only the rhythm but the very melody which caused these tunes to become standards is twisted and distorted in the process. And since the treatment given to them is, as always with Edmundo, a downright commercial one, there isn't even the saving grace of the experimental spirit about the experiment. It comes out as just another dull, beatless, unoriginal device to get the dancers on the floor.

But as Stravinsky said when someone criticised Gershwin, "Who am I to feel superior to a man who makes five times as much money as I?" So maybe Edmundo is right and I'm just an old sourpuss. But I still prefer Prado for mambos, Gonzaga for balacs, and standard treatment for standards.—E.H.

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Monday, 21st January
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JAZZ CLUB CALENDAR

Europe's No. 1 jazz clubs. Watch these clubs for a revitalized modern jazz. It's coming! Musical excitement amid luxury.
CLUB Mapietan Restaurant, "M" 39, Coventry Street, W.1.
FRI., 8-11.30: Mainstream's modern soul. Tubby Hayes All-Star Unit; Derek Smith Trio (Sammy Stokes, Alan Ganley); and Ray Taylor Quartet.

SUN., 7-11: We've done it again! Tonight, **ALAN CLARE**, that fabulous pianist and his Trio in our famous jazzroom. Plus Harry Klein, Harry South, Sammy Stokes, Allan Ganley. Plus Phil Bates, Benny Goodman and "alto artist" with Joe Harriott and Derek Humble. Thanks, Vic Ash, for playing tenor last week. He's at Basie, Saturday. Guest appearance, **RONNIE SCOTT**.

WED., 7.30-11: Modulate to the "M." "Little Giant." Tubby Hayes swinging foursome. What a rhythm section—Bill Eyden, Derek Smith, Phil Bates; Ray Taylor Group.

CLUB BASIE Six Curtis's "Club Basie," Doric Ballroom, 10, Brewer Street, W.1.

SAT., 7-11.30: As usual, the best at the best. Ten of Britain's greatest musicians: Harry Klein, Derek Smith, Sammy Stokes rocking outfit, featuring last appearance of Keith Christie before joining Ted Heath. And Harry South, Bill Eyden, Phil Bates, Jimmy Skidmore, plus first appearance on tenor sax of **VIC ASH**. He plays clarinet for you as well. Your host: Blix. Thrilling music for a Saturday night. Come early.

CLUB HALEY 8-11: The West End's only **ROCK-'N'-ROLL CLUB**. Every Thursday and Saturday. Mapietan Restaurant, 39, Coventry Street, W.1. Presenting the newest "rock" thrill, "Lo Don and his Rousers."
NOW! Send s.a.e. and P.O. for 5/- for membership of clubs on our circuit: Club Haley, Club "M," Club Basie. Membership to all at only 5/-.—Membership, 23, Wardour Street, W.1.
There has never been such a wonderful place for jazz! **JEFF KRUGER'S "JAZZ AT THE FLAMINGO,"** at the ultra-luxurious **PIGALLE RESTAURANT**, 199, Piccadilly, W.1.
Your hosts: "Pop" and Mrs. Kruger. **SUNDAY (20th)**, starting at 7. Yes, we know! Last Sunday's session swung like mad. This week could be even better. Three groups! Final Flamingo appearance of current Tony Kinsey Quintet, with Don Rendell, Ronnie Ross; "American Ambassador," Ronnie Scott Quintet with guest star Tony Crombie; again! Sensational sounds by "The Top Trumpets"—Jimmy Deuchar, Dizzy Reece. Compare: Tony Hall. Everyone comes here because of the marvellous music and great atmosphere. Follow the crowd. And come even earlier than usual. Doors open 8.30.

And the **FLORIDA CLUB**, Cafe Anglia, Leicester Square. **SATURDAY (19th)**, 7.30-11.15. . . The Saturday night jazz fans' rendezvous with all the exciting music and atmosphere you could wish for! Tonight: Tony Kinsey Quintet, featuring Don Rendell; tenor Ronnie Scott Quintet, with Jimmy Deuchar. Guest star: Joe Harriott, Tony Hall emceed. Joe's on at 7.30. So come early and dig it all!

YOU'RE CRAZY if you are not a member! Combined membership Flamingo/Florida only 10/-. Saves you a packet! P.O. and s.a.e. to 9, Woodlands, North Harrow, Middx.
BROMPTON JAZZ CLUB, Tuesdays and Thursdays: **ALLAN LEAT JAZZ BAND**, 7.45-10.30. Admission 2/6.—"Drayton Arms," 153, Old Brompton Road, South Kensington.

• **FRIDAY (TONIGHT)** •
A **KEN COLYER** session at Studio '51.

ALL CHEAM memberships valid. **THAMES HOTEL**, Hampton Court: **MIKE DANIELS DELTA JAZZMEN**. Listen. Live. Licensed. 8-11 p.m.
BIRLAND JAZZ CLUB, Denslow Studios, Chadwell Heath, Friday, 18th, 7.30-11.30: **TOMMY WHITTLE** and All-Star Group. Licensed bar.

CROYDON JAZZ CLUB, Star Hotel, London Road: Two band sessions! **TEDDY LAYTON'S** Jazzmen, with Trevor Williams; plus **JEFF COBB'S** Jazzband.
CY LAURIE Jazz Club: **ALEX. REVELL BAND**, with **COLIN SMITH**, 7.15-10.45.

EALING: The famous Southern Stompers, Dave Burman's New Directions.—"Fox and Goose" (Hanger Lane Station).
ELTHAM: **BILL BRUNSKILL'S JAZZMEN**, DELTA SKIFFLE.—Arcade Ballroom.
ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone. Vocalist, **BERYL BRYDEN**.
FARNHAM: **SILVER BELL** Jazzband.

ROCK-'N'-ROLL BOBBY BREEN BOBBY BREEN RUDI JONES Billy Baskett's Broadway Rockers.—2 1/2 Club, 44, Gerrard St., W.1.
ROYSTON PUNTER Jazzmen. "Eagle and Child," Forest Gate.
STAINES: **CAVEMEN** Skiffle, plus Boogie. Opening night 25th.—See Sunday

SUTTON JAZZ CLUB, Red Lion, 7.45: **BRIAN WHITE'S MAGNA JAZZ BAND**.
THE SWAN, Mill Street, Kingston: **DEREK HUMBLE** and **JIMMY DEUCHAR**, with the Brian Wood Quartet, 8-11.

• **SATURDAY** •
A **KEN COLYER** session at Studio '51.

• SATURDAY—contd. •

ALPHA JAZZ CLUB, **ESHER**, starting 7.30th.
COOK'S FERRY INN, Edmonton: **BERYL BRYDEN**, **BERYL BRYDEN**, **MIKE PETERS' JAZZMEN**. Dance. Listen. Bar.

CY LAURIE Jazz Club, Mac's, 67 Windmill Street (opposite Windmill Theatre), 7.15-10.45: **THE GRAHAM STEWART SEVEN**, with **ALAN ELSDON**, plus Skiffle Group.

HARRINGAY JAZZ CLUB, "Gaye's Academy," 49-51, Willingdon Road, off Westbury Avenue, Turnpike Lane, N.22: **ERIC SILK'S SOUTHERN JAZZ BAND**. Two minutes' walk from Turnpike Lane Station. Buses No. 217, 231, 144. Also Wednesdays.
KENT, **CRESCENT** City Jazz Club. "The Bell," Broadhurst, Crescent City Jazzmen and Tony Pitt Skiffle.

KINGSTON, "FIGHTING COCKS"; JUBILEE JAZZMEN. Sunday membership valid. First 15 members FREE admittance.
KINGSTON, "Swan," Mill Street: **METRO JAZZMEN**.

LATE NIGHT SESSION. ROCK-'N'-ROLL BOBBY BREEN BOBBY BREEN TERRY KENNEDY CYRIL FREEDMAN BILLY BASKETT.—2 1/2 Club, 44, Gerrard St., W.1.

RICHMOND: TEDDY LAYTON'S JAZZ BAND, with **TREVOR WILLIAMS**.—Opposite Ritz Cinema.

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183; Tubes South Harrow or Pinner): **MIKE DANIELS DELTA JAZZMEN**. 8-11 p.m. Licensed bar.
WOOD GREEN: TERRY LIGHT-FOOT BAND.

• SUNDAY •

A **KEN COLYER** session at Studio '51.
ALL TRAD. musicians. Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2/6, guests 1/-.

AT THE **ROYAL FOREST HOTEL**, CHINGFORD, 7-10.15: **FREDDY RANDALL AND HIS BAND**, plus **LENNIE FELIX** at the piano.

COOK'S FERRY INN, Edmonton: **MICK MULLIGAN** and his BAND, **MICK MULLIGAN** and his BAND, **GEORGE MELLY**, plus sensational new Decca skiffle, **JIMMY JACKSON**. Dance. Listen. Bar.

CY LAURIE Jazz Club: **ERIC SILK'S SOUTHERN JAZZ BAND**, plus Skiffle Group, 7.15-10.45.
DICK CHARLESWORTH JAZZ BAND, Derby Arms, E. Sheen.

EEL PIE ISLAND HOTEL, TWICKENHAM, 7.30-11: **BILL BRUNSKILL'S JAZZMEN** and **THE EEL PIE SKIFFLE GROUP**.

FIESTA JAZZ CLUB, 168, Fulham Road, 3.30-6 p.m. Admission 2/6. Dancin' to the **CASH-COOPER QUARTET**.

HOT CLUB OF LONDON, 7 p.m.: **MIKE PETERS' JAZZ BAND**.—Shakespeare Hotel, Powis Street, Woolwich.
KENSINGTON, "COLEHERNE," Earls Court; Harry Walton's Dixielanders.

"MOIST, MOIST" The Swan, Mill Street, Fairfield South, KINGSTON: Traditional rock and skiffle, 8 p.m. Non-stop. 2/-.
NANCY WHISKEY CLUB, "Princess Louise," Holborn: Return visit of **FAMOUS GUITAR PICKER AND SINGER**.

PARK LANE Jazz Club Croydon: Dance and listen, Ian Bell Jazzmen, 7.30. Admission 3/-.
QUEEN VICTORIA, North Cheam: **MIKE DANIELS DELTA JAZZMEN**. Listen. Live. Licensed. 7-10 p.m.

ROCK-'N'-ROLL: LEON BELL BELLCATS LEON BELL BELLCATS LEON BELL BELLCATS.—2 1/2 Club, 44, Gerrard St., W.1.
STAINES: CHICAGO Jazzmen, plus **CAVEMEN SKIFFLE**.—Boleyn Hotel, 7.30.

WHITE HORSE, Willesden, lunch-time jazz every Sunday, 12-3: Terry Brown's Modern Quartet, Leigh Martin's Dixielanders, also Don Lester.—Britain's new singing star.

WOOD GREEN: THE GRAHAM STEWART SEVEN and **PORT LOUIS QUARTET**.

• MONDAY •

A **KEN COLYER** session at Studio '51.
I.C.A., 17, Dover Street, W.1. 8 p.m.: **MIKE BYTCHER**, personal choice; **KEN SYKORA** on Django Reinhardt. Admission 2/6.

NEW DOWNBEAT CLUB

Manor House, N.4 (opposite Tube), presents "THE BEST IN JAZZ," with **RONNIE SCOTT QUARTET**, guest star **TOMMY WHITTLE**; plus **JACKIE SHARPE** Quintet, 7.30-11. Licensed bar.

• TUESDAY •

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): **KEN COLYER'S JAZZMEN**.
BROMLEY, KENT, "White Hart Hotel," 8-11 p.m.: **CHRIS BARBER'S** Jazzband, with **Ottile Patterson**.

CY LAURIE Jazz Club: **CY LAURIE BAND**, plus Skiffle Group, 7.15-10.45.
DAGENHAM MODERN Jazz Club, Royal Oak Hotel: **JIMMY SKIDMORE**, **EDDIE THOMPSON**, Don Lawson, Jack Fallon, etc.

FORTY-FOUR Club, 44, Gerrard Street, 8-11: Skiffle and Folk Song, with **JOHN HAYES** Group, with **MARION AMISS**, **MARTIN WINSON**. Guests: **DAVE LLEWELLYN**, **LEON FUNG**. Thank you, **JACK ELLIOTT**.

MANOR HALL, Chigwell: **Mick MULLIGAN**, with **George MELLY**, plus **SENSATIONAL** new Mulligan Skiffle Group, Jimmy Jackson (vocal), Tube, Gaits Hill, Buses 26, 167.

SOUTHAL, "White Hart": **DON RENDELL** Quintet, featuring **Ronnie ROSS**, **DON LAWSON**.
STAR HOTEL, London Road, CROYDON, 7.30-11: **CHW** Ball All-Stars, with **Terry Brown**. FREE night for members, 1/- non-members.

STREATHAM JAZZ CLUB, Bedford Hotel, Balham Station: **DAVE CAREY JAZZ BAND**, also, by universal request, the fabulous **BETTY SMITH** from the **RANDALL** Band.
WOOD GREEN: OWEN BRYCE BAND.

• WEDNESDAY •

CHRIS BARBER'S Jazzband, "White Hart," Southall.
CY LAURIE Jazz Club: **GRAHAM STEWART'S SEVEN**, with **ALAN ELSDON**, plus Skiffle Group, 7.15-10.45.

DICK CHARLESWORTH JAZZ BAND, Purley Hall.
EWELL JAZZ CLUB, "Orkan Inn," 8 p.m.: **BRIAN WHITE'S MAGNA JAZZ BAND**, plus Skiffle.

HARRINGAY JAZZ CLUB: RON LESLEY'S JAZZ BAND. Intermission: Applejack Five Skiffle Group.
KENSINGTON, "COLEHERNE," Earls Court; Harry Walton's Dixielanders.

MODERN JAZZ at Club Perdido, 8 p.m., "Fox and Hounds," Sydenham.
ROCK-'N'-ROLL ROCK-'N'-ROLL LEON BELL BELLCATS LEON BELL BELLCATS.—2 1/2 Club, 44, Gerrard St., W.1.

ROOKIN' AT THE MANOR, Manor House, N.4 (opposite Tube). Rock-'n'-Roll to the **ROCK-'N'-ROLL MARTYRS**, with **BOBBY BREEN**, 7.30-11. Licensed bar.

SAVOY JAZZ CLUB, 107 Barking Road, E.6: **SAVOY JAZZMEN** and Bayou Skiffle Group.
ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: **KEN COLYER'S JAZZMEN**.

• THURSDAY •

ACTON! LONDON'S greatest club! England's greatest group—the **TONY KINSEY QUINTET!**—"White Hart."
ALAN JENKINS' JAZZMEN at Memorial Hall, Harrow Weald, 7.45.

AT THE **MANOR HOUSE**, N.4 (opposite Tube): **FREDDY RANDALL AND HIS BAND**, plus **LENNIE FELIX** at the piano, commencing 7.30 p.m.
BOURDON STREET RAMBLERS. Club closed 24th, re-opening 31st, as usual. **SUNDAY** club commencing 27th.—The Barn, Broadlands Close, Ponders End, Enfield.

CY LAURIE Jazz Club: **ALEX. REVELL BAND**, with **COLIN SMITH**, 7.15-10.45.
EEL PIE ISLAND HOTEL, TWICKENHAM, 7.30-11: **THE CY LAURIE BAND** and **EVERY THURSDAY**.

ROUNDHOUSE, WARDOUR STREET: BLUES and Skiffle, featuring **ALEX. KORNER**, **CYRIL DAVIES** and **GUESTS**.

THE TRAD. CLUB: BILL BRUNSKILL'S JAZZMEN. "FOX AND HOUNDS," KIRKDALE, SYDENHAM, S.E.26.

INSTRUMENTS FOR SALE 5d. per word
BOUDOIR GRAND Piano, Gora Kalmann, 5 ft. 8 in., overstrung, modern roller action, superb instrument, bargain, 100 gns.—Ambassador 3348 (evenings).
BUESCHER TENOR, recently overhauled, lacquered, perfect, £60.—Archway 9807 (evenings).

BUY THAT SAXOPHONE or Clarinet from Harry Hayes, the Saxophone specialist. Three free lessons. Beginners discreetly advised. Easy hire purchase terms.—30, Romilly Street, Cambridge Circus, W.1. Ger. 1289

CASE WORRIES to Paxman Bros, 36, Gerrard Street, W.1. Ger. 4892
CONN TENOR, as new, £85; A.10. £25; Buisson Clarinet, £16; Violin, etc., £5.—Ruislip 9624.

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HOPNER Bands, perfect condition, no cracks.—Sanderstead 3892.
JOHNIE GRAY'S Buescher Tenor, latest Aristocrat, £26. Consider part-exchange.—Phone: Gun, 9726

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SMALL GERMAN Grand Piano; must sacrifice; emigrating; no dealers.—Liberty 5742.
SOUSAPHONE, **BESSON**, Eb, nearly new £25.—Philpots, Dunstable Road, Luton.

TENOR, **DEARMAN** President, L.P. P.A.M., G.L., case, stand, tutors, any trial, £45 or nearest.—'phone, Bates, Gro. 9090, est. 2754 (day).

THE MUSIC CENTRE for all instruments (Accordion Specialists). No H.P. restrictions. Personal shoppers only. Tuition arranged.—556, Oldham Road, Manchester 10; 313, Stockport Road, Longsight, Manchester; 22, Mumps O'dham.

INSTRUMENTS WANTED 5d. per word
"A" **BOHEM** low pitch Clarinets wanted urgently. Send instrument and price required.—Len Daniels, 4, Soho Street, London, W.1.

ALL INSTRUMENTS wanted Saxes Clarinets, Trumpets, etc.—Pioneer Sales/Service, 122, North Street, Romford (Romford 5788).
BARITONE SAX.—Bayley, 56a, Great Bar Road, Walsall, Tel.: Aldridge 52709.

FRENCH or Italian Bass, perfect condition.—Sanderstead 3892.
SMALL 5-STRING Bass.—Bay, 8968
SOLOVOX.—Box 4522, "M.M."

TENOR SAXOPHONE, low pitch, for cash—18, Church Drive, N.W.9.
TOP CASH paid for all instruments.—Send instrument, write, 'phone or call: Paramount, 76, Shaftesbury Ave., W.1. Gerrard 9176.

TROMBONE, any make, G.L. or S.P.—34, Chalk Hill Road, Wembley Park, Middx. Arnold 3116.
TROMBONE.—Box 4498, "M.M."
VIBRAPHONE for cash.—34, Broadwater Road, Worthing (6881).

DRUMS 5d. per word
DALLAS "CARLTON" Drum Kit, new condition, for sale, includes Zildjian Cymbals. Would sell separately.—Write or call: J. Hebditch, 330, Green Lane London, S.E.9.

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THE JULES RUBEN SYSTEM OF MOD

Sinclair Traill, Bob Dawbarn and Max Jones review

JOE TURNER

The Chicken And The Hawk/Boogie Woogie Country Girl (London HLE8332)

Rock A While/Lipstick, Powder And Paint (London HLE8337)

JOE TURNER, known very properly in America as "Boss of the Blues," has been shouting the blues in most acceptable fashion for some 20 years.

Now, the R-and-B storm has blown him into national prominence, and he can even be seen over here in a picture called "Shake, Rattle And Rock" which is circulating in the suburbs just now.

The December 26 *Down Beat* shows that Turner was voted by readers into second place (behind Fats Domino) in the Rhythm And Blues section. This is a result of the quite large number of records he has lately been making, two of which are included in recent London releases.

On all of these, Turner's vocal prowess sounds unimpaired. But the songs are not all they should be; the tunes are stereotyped, and there is a suggestion of popular adaptation about most of the lyrics.

"The Chicken And The Hawk," already heard in a milder version by Steve Lawrence, is a standard R-and-B number on "Shake, Rattle And Roll" lines. The boogie on the reverse, despite Turner's singing and the lively solos of Van "Piano Man" Walls, is too close to the "Black-berry Boogie" class for complete comfort.

The second record couples "Lipstick," which Turner sings in the film already mentioned, and the medium-pace "Rock A While," both of conventional cut.

Turner makes a resolute effort to overcome the interference of a vocal group and the limitations of a "commercial" record date. He sings with his usual richness and kick, and his support includes an extremely meaty tenor and some strong rhythm men.

But with this material and set-up the records are bound to disappoint in comparison with, for instance, the recent Johnson-Turner EP on EmArcy.—M. J.

COUNT BASIE AND HIS ORCHESTRA

Alright, Okay, You Win; (In The Evening) When The Sun Goes Down.

(Columbia-Clef LB10052.)

THIS latest 78 rpm release from the memorable "Count Basie Swings—Joe Williams Sings" album means that you can now buy the whole of the first side of that LP and the best track from the reverse on standard-play discs. Either way a sound bet, but preferable on LP.

The details, and my opinion, of the record were printed here on 7/7/56, when I indicated that most of the songs made a forceful and agreeable impact. Since then I have played the record, with judicious skipping, many times, and can report—in the face of a good deal of local disagreement—that it holds its interest and excitement well, and shows every sign of continuing to do so.

"The Comeback," "Every Day" and "Roll 'Em, Pete" are perhaps the outstanding performances. If you have grown to like them, you will be pleased, too, with "Alright, Okay," which, despite its title, is a jaunty blues song snapped out with just the right bite and bounce.

Playing Frank Foster's uncomplicated arrangement, the band gives driving, inspiring support. Whatever the detractors may say, there are few singers around today who could phrase more effectively, or with as much assurance, in a Basie setting.

The Leroy Carr classic on the reverse is done in Williams's highly individual slow manner—not at all like the plaintive traditional style, but a well-controlled "instrumental" style, modern in feeling, which has a definite jazz beat and flexibility. Not a favourite track of mine, but one I am beginning to accept.

You can hear Williams's "Sun Goes Down" undergoing development on the disappointing

London LP (reviewed by S. T. below), wherein some similar dramatic approaches to the song are employed.

The older version has hotter accompaniment, for this is one arrangement on which Foster allows his flute and bass clarinet scoring to swamp the blues mood, but the singing is less skilful.

Hearing the two LPs in succession, you realise how much Basie's band has done for Williams. For his part, Williams has added a solid voice to the band.—M. J.

COUNT BASIE AND HIS ORCHESTRA

Magie; Amazing Love (Columbia-Clef LB10040) Peace Pipe; Right On (Columbia-Clef LB10050)

WE have had several requests for more notices of 78 rpm issues. These two are recent Basie singles—the second a re-issue from "Dance Session No. 1," combining a pair of fiery instrumentals.

The faster, "Peace Pipe," is an Ernie Wilkins original featuring tenor (Foster), trumpet and trombone solos and powerfully shaken brass passages. Wess and Newman, I think, are heard on "Right On."

"Magie," a Wess blues swinger led off by piano, introduces 24 bars each by trombone (Hughes) and tenor, and builds



to a big, brassy finish. The reverse is another of Williams's strong ballad jobs, filled with jazz inflections.

The record isn't a world-shaker, but staunch Basie buyers should hear it, for the lift is there, and the more than competent solos fit perfectly into the music's pattern and texture.—M. J.

JOE WILLIAMS (LP)

It's Raining Again; Detour Ahead; Every Day I Have The Blues; They Didn't Believe Me; Blow Mr. Low; It's Time For Moving; In The Evening (When The Sun Goes Down); Kansas City Blues; Always On The Blue Side; Safe, Sane And Single (London HB-C1065)

Williams (voc.) acc by Red Saunders and his Band, Am. Regent, 1954. Chicago.

EVER since listening to Joe Williams singing with the Basie band I have had no doubt that he is a most underrated artist. As a singer of jump numbers he may not be bad, but as a blues singer—no!

This record was made in Chicago before he joined the Basie band, and, apparently, before he acquired his annoying yodelling habit; but even without the gimmick, these sides are not good.

The accompanying band (a Chicago outfit led by drummer Red Saunders) provides good muted trumpet on "In The Evening," spirited guitar on "Kansas City Blues," booting baritone on "Time For Moving" and "Blow, Mr. Low," and some fair trombone on the otherwise awful "Safe, Sane And Single."

The last track is a pop tune, complete with added vocal group, and Williams sounds more at home with this material than he does with the blues.

"Every Day" has Williams singing a duet with himself, but although the piano accompaniment is sympathetic the track is not a success. "Time For Moving" is a good number which Williams sings adequately. The heavily accented off-beat gets rather monotonous, but on this and "Kansas City" Williams does his best singing.

If proof is needed that Williams does not really get with the blues, one has only to listen to his version of "In The Evening." He fairly massacres Leroy Carr's lovely blues, although it must be admitted that the band backing sounds extremely nice.—S. T.

AYON CITIES' JAZZ BAND (LP)

Shim-Me-Sha Wobble (a); Greasy Rag (b); Hawaiian War Chant (a); Jolly Wog (b); For Me And My Gal (b); Jump For Joy (b); Blues For Saturday (a); Swing Out (b)

(Tempo LAP10)

Ray Bush (clt.); Geoff Nichols (tpt.); Mike Hitchings (tmb. tr.); Jan Ridd (pno.); Wayne Chandler (bjo., gr.); Malcolm Wright (bass); Basil Wright (drs.). Vogue, (a) 6/10/56, (b) 21/10/56. London.

HERE is another British traditional group which, by sticking together and practising, has reached a reasonable standard of efficiency.

The band's choice of material is quite interesting, and the soloists are all proficient, if not very original, in what they do. The main fault, as with so many British bands, is that the music does not sound relaxed.



● The Basie sax section surrounded by admirers in Sweden during their recent European tour.

On such up-tempo tunes as "Shim-Me-Sha" and "For Me And My Gal" there is a kind of frantic quality; the ensembles have no depth, and it sounds as if the band was in a hurry to get everything over and done with.

The slower, particularly the blues, which is an excellent track, sound much better. The band blows less hard, and sounds more easy and relaxed.

Nichols plays well throughout. I like his breaks on "Greasy Rag," and he uses the mutes to good effect on the Ellington tunes. Pianist Ridd also pleases.

The similarities between the 24-year-old trumpeter and Miles Davis are many and obvious, but his work is still extremely personal. Like Miles, he has a clean, clear, almost clinical tone and recognises the importance of melody in improvisation.

His affinity with Miles is even more apparent when he plays muted as he does here on "Rhapsody," "Wall" and "Fiddle."

Byrd gets full support from La Porta, who is at his best on his solo number, "Yesterdays." He has a fine sense of the dramatic but occasionally the premeditated use of odd intervals replaces inspiration.

Britain's Ronnie Ball is rather a disappointment. His piano solos lack attack and his ensemble interjections just do not swing. Clarke and Marshall are their usual rock-solid selves, although I still find Clarke's solos (he has 32 bars to himself on "Volcano") jangle my nerves.—B. D.

JAZZ MESSENGERS (LP)

Infra-Rae (a); Nica's Dream (a); It's You Or No One (a); Esareh (b); Carol's Interlude (a); The End Of A Love Affair (a); Hank's Symphony (b)

(12-in, Philips BBL121)

Hank Mobley (tr.); Donald Byrd (tpt.); Horace Silver (pno.); Doug Watkins (bass); Art Blakey (drs.). (a), 5/4/56 USA. (b), 4/5/56. (Am. Columbia)

ONE of the most interesting modern groups, the Jazz Messengers, include in the personnel three young men who are making a big name for themselves.

Trumpeter Byrd is probably the best known and his recordings are being issued thick and fast. Tenorist Mobley has an odd tone and style which I find grows on one with each new hearing. Bassist Watkins is already a fine musician and may yet be a great one.

He has a good solo on "Jolly Wog" and does his best to instil some life into the rather too stiff rhythm section.

I played this record shortly after one by Turk Murphy and was struck by the superiority of our boys over the Americans in most departments.—S. T.

PETE DAILY'S RHYTHM KINGS (EP)

Clarinet Marmalade; Yipping Hound Blues; Sobbin' Blues; Jazz Man Strut

(Vogue EPG1178)

Pete Daily (cornet); Warren Smith (tmb.); Rosy McHargue (cl.); Skippy Anderson (pno.); George Desebaugh (drs.). 24/12/47. Hollywood.

VERY professional-sounding two-beat music from a bunch of musicians who have been playing this way for a long while.

Daily, a very competent cornetist, doesn't solo much on these sides, but contents himself with providing a clear, crisp lead. The ensembles sound full and the rhythm is bright and steady.

"Sobbin' Blues," featuring some fair piano from Anderson, is perhaps the most successful track. McHargue plays well on "Marmalade" and "Jazz Man" and Warren Smith shows that he has few superiors as a Dixieland trombonist.

A record of cleanly played Dixieland music.—S. T.

HERBIE MANN-SAM MOST QUINTET (LP)

Fascinating Rhythm; Why Do I Love You?; It's Only Sunshine; Love Letters; Let's Get Away From It All; Flying Home; I'll Remember April; Empathy; It Might As Well Be Spring; Just One Of Those Things; Seven Come Eleven. (All arr. Russ Garcia.)

12 in. London LTZ-N15045.)

Mann, Most (flutes); Joe Puma (tr.); Jimmy Cannon (bass); Lee Kleinman (drs.). 12/10/55. USA (Am. Bethlehem).

I MUST admit that I played this for the first time with some trepidation, but it has hardly left my turntable since.

A 12-in. LP of flute duets may not sound very promising, but Messrs. Mann and Most turn out uniformly good-humoured and lightly swinging jazz.

The sympathy between the two flautists—and, indeed, with guitarist Puma—is extraordinary, and the two in harmony produce a far greater depth of tone than one would expect.

The proceedings are freshened by Mann's use of the lower-pitched alto flute, whilst on "I'll Remember April" and "Seven," Most produces a Slam Stewart noise by humming the notes as he fingers them on his instrument.

Those who like happy, swinging jazz should lay out the jolly for this one.—B. D.

KENNY CLARKE (LP)

"Klook's Clique" Volcano; La Porta-Thority; I Hear A Rhapsody; Will Wait; Yesterdays; Play, Fiddle, Play. 12 in. London LTZ-G15035.)

(Am. Savoy)—Clarke (drs.); John La Porta (alto); Donald Byrd (tpt.); Ronnie Ball (pno.); Wendell Marshall (bass). 6/2/56. Newark, New Jersey, USA.

THE ubiquitous Donald Byrd crops up on most of the worthwhile new releases these days, and here he once again dominates the whole of the proceedings despite some excellent stuff from his colleagues.



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BASIE TO TOUR BRITAIN FOR THREE WEEKS

With Joe Williams

THE fabulous Count Basie Band makes its British bow on April 3. Basie will play a three-week tour embracing London, the provinces and Scotland under the banner of impresario Harold Fielding, who bought the deal from agent Harold Davison. The personnel of the band Basie is bringing over is the same as that which rocked the cities of Europe and Scandinavia last September. Star vocalist is blues singer Joe Williams.

The line-up

The remaining line-up, cabled to the MM from New York by Leonard Feather, comprises Joe Newman, Thad Jones, Weldell Culley and Reunald Jones (trumpets); Henry Coker, Bill Hughes and Benny Powell (trombones). The sax section is Bill Graham and Marshall Royal (altos), Frank Foster and Frank Weas (tenors) and Charlie Fowkes (baritone). Rhythm comprises Basie (piano), Freddie Greene (guitar), Eddie Jones (bass) and Sonny Payne (drums). The Basie Band arrives in Britain on April 2.

Crackpots switch to dancehalls

Dr. Crook and his Crackpots are to switch from Variety bookings to ballroom dates. "This is because most Variety dates are dropping off nowadays," says the band's agent, George Cooper.

The band starts a tour of dance halls on January 25 at Colville. It then visits Peterborough (26th), Nottingham (February 1), Lowestoft (2nd), Derby (8th), Bentwaters (9th), Grimsby (21st), Hinckley (22nd) and Bridlington (23rd).

Dill has operation

Pianist Dill Jones had a successful operation for the removal of his right knee-cap last Thursday at St. Mary Abbot's Hospital, Kensington.

Dill injured the knee-cap in a car smash last week. He expects to be discharged on Tuesday.

"These would include Freddie Bell and his Bellboys, The Chuckles, The Moonglows and LaVern Baker. Fats Domino may also be coming with the package—unless present negotiations for him to appear in Britain as a solo attraction are concluded in the meantime."

Domino with Scott

Domino is in line for a British tour in the Spring. Meanwhile, he is set to tour with the Ronnie Scott Band in the States.

Scott opens at the Syria Mosque, Pittsburgh, on February 15, and will cover 11 states—and an appearance at Toronto, Canada—during his 15-day itinerary.

MELODY MAKER

INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations Vol. 32 No. 1211

EDITORIAL OFFICES: 189, High Holborn, W.C.1

Telephone: TEMple Bar 2468

Editor: PAT BRAND

ADVERTISING OFFICES: 96, Long Acre, W.C.2

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JACK HUTTON TAKES OVER

JACK HUTTON has been appointed Features Editor of the MELODY MAKER in succession to Peter Leslie, who left last week. Hutton, an MM staffman for the past three years, has been Assistant Features Editor for a year. Peter Leslie is now General Manager of a new publicity company specialising in Show Business.

But no Ella-Oscar

The British tour of Ella Fitzgerald and Oscar Peterson, which was being negotiated by agent Harold Davison, is off. Says Harold: "It was impossible to fit in dates that would have been mutually acceptable."

WINTER SPORTS FOR PATTI LEWIS



Singer Patti Lewis, who has been appearing in "Cinderella" at Worthing, enters hospital on Monday to have her tonsils removed. Here she is seen choosing clothing for her two weeks' convalescence in Switzerland.

CONDON ARRIVES

From Page 1

many different names in copies of his two books, "We Called It Music" and "Eddie Condon's Treasury of Jazz."

During a Press reception at the Jack of Clubs, Soho, Wild Bill Davison (cornet), Bob Wilber (cl.), Cutty Cutshall (tmb.), Gene Schroeder (pno.) and Leonard Gaslin (bass) jammed with members of the Lyttelton Band.

During the evening, Davison made a surprise visit to a Chris Barber Band concert in the Royal Festival Hall Recital Room. The

rest of the group investigated London's clubs and pubs.

After a session with members of the Alex Welsh Dixielanders at the Cottage Club on Wednesday, Wild Bill declared: "Since I arrived I have heard at least 15 wonderful British musicians. These guys are good enough to play with anybody. They really surprised me."

On Wednesday, Condon was scheduled to appear on BBC-TV's "Highlight" programme before leaving for Glasgow, where the tour opened yesterday (Thursday).

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London dates for Guy Mitchell

A MERICAN singing star Guy Mitchell is to make his first appearance at London's Royal Albert Hall in February.

LEWIS MAY PLAY TWICE AT STOLL

NEW ORLEANS clarinetist George Lewis will probably appear at London's Stoll Theatre on March 10 and 24, the opening and closing days of his forthcoming tour.

Lewis is being brought here by Manchester promoter Paddy McKiernan to appear throughout the country with the Ken Colyer Jazzmen.

Dorothy Tait, Lewis's Californian manager, has offered Colyer a tour in America with the Lewis Band before Lewis comes to Britain, but it is doubtful if the formalities can be completed at such short notice.

More stars booked for pop festival

More star names have been fixed for the second Festival of British Popular Songs which starts on BBC television on January 22.

Added to the bill for the first programme in the four-week series is Janie Marden. As reported last week, the show will also feature David Hughes, Lita Rosa, Dennis Lotis, Marion Ryan and the Bill McGuire Quartet.

The completed bill for the second programme on January 29 is Ronnie Hilton, Edna Savage, Alma Cogan, Lorraine Desmond, pianist Frank Horrox, the Frank Weir Quintet and Stanley Black's Orchestra.

THORNHILL IN PARIS

PARIS, Wednesday.—Pianist-bandleader Claude Thornhill, whose records caused a sensation back in the mid-forties, is currently holidaying in Paris. He may later be visiting London.

This date is included in a string of one-night stands on which he will be accompanied by the Jack Parnell Orchestra.

His tour, which will be made under the aegis of the Harold Fielding Office, starts on February 11 at the Colston Hall, Bristol.

Another TV show

Guy then plays the Royal Albert Hall (12th); City Hall, Sheffield (13th); City Hall, Newcastle (14th), and Davis Theatre, Groydon (17th).

Another TV date has been fixed for him. It is on Val Parnell's "Saturday Spectacular" on ATV on February 16.

As reported last week, Mitchell stars in ATV's "Sunday Night At The London Palladium" on February 10.

The Parnell Orchestra has again been signed to appear at the Empress Ballroom, Blackpool, for a five-week summer season starting on July 1.

Alan Freed show to follow Bill Haley

A NOTHER big American rock-'n'-roll show will shortly follow the trail of Bill Haley's Comets.

It will be an all-star package show headed by Alan Freed, America's biggest promoter of rock-'n'-roll.

Negotiations for Freed are being handled by the Rabin Agency (not the Oscar Rabin Agency as reported last week) on behalf of Irish impresario Phil Raymond.

Film stars

Says the Rabin Agency's David Rabin: "It is likely that Alan Freed will bring over a package show featuring many of the artists who have appeared in recent rock-'n'-roll films.

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My Sweetest Prayer (W)	2/8	Shady Oh Shady (Rhythm)	4/8	House With Love In It	2/8
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Walking In The Rain	2/8	No One (G)	2/8	Rockin' Third Eye	2/8
That's Right (G)	2/8	Friendly Persuasion	2/8	Hot Hot Ruddy	2/8
True Love (W)	2/8	The Letter Always	2/8	Autumn Concerto	2/8
Swingin' Some Cowboy	2/8	Lead Walk (W)	2/8	Swish Swish (W) Mad	2/8
Come Home To My Arms	4/8	Two Different Worlds (W)	2/8	Hummin' Groovy	4/8
Whatever Will Be (W)	4/8	Good (W)	2/8	Lay Down Your Arms	2/8
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